A study of motivation and the satisficing approaches used by Professional Craft Artists

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Abstract

This research investigates the way in which Professional Craft Artists (Pro-C Artists) operating in the rural sub-regions of Wales achieve a balance between co-existing, paradoxical motives. Previous studies have identified the existence of both intrinsic and extrinsic motives within the visual arts (Hirschman, 1983; RIPPLE, 1998; Fillis & McAuley, 2005) in, for example, the need to both earn an income and gain self-fulfilment from creative work. Such circumstances are investigated in this study, where the settlement of a satisfactory outcome both in terms of the level of satisfaction and income received can be seen in the production of visual art and craft.

Intrinsic and extrinsic motives are considered, alongside external socio-environmental factors including location, materials and networks, in order to investigate paradoxical motives in creative work. Quantitative questionnaires have been used to identify Pro-C Artists operating within Pembrokeshire, Ceredigion, Carmarthenshire and Powys and select seventeen participants who took part in the research. Qualitative interviews are used to identify motives and satisficing approaches used in the visual arts sector. The findings from this research highlight the three main satisficing approaches that are used to manage conflicting tensions. These are presented in the concluding section to explain the significance of managing such tensions within the workplace, and also in relation to current rural strategies and creative support organisations, to consider how investment in the visual arts sector may contribute to rural localities.

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Position statement

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Definitions for terms used in this research

The following terms are used in this research in relation to the creative sector studied:

The term *creative* is a generic term that is used to identify those working within creative sectors in previous studies. Those who are located specifically within visual art and craft are described simply as *artists.* The *visual arts sector* is a generic term that includes those working within both visual art and craft.

The *Professional Craft Artist* term is used within this research to identify the specific sample population, comprising of anyone who is: *A craftsperson or visual artist who works within the area of craft or visual art and generates a significant percentage of their annual income from this work.*

The term *satisficing approach* is used in this research to identify the way Pro-C Artists achieve a balance between intrinsic and extrinsic tensions in the creation of their artwork.

Chapter 1: Introduction

1.1 Introduction

This chapter outlines the motivation for this research and the context in which it takes place. It then introduces the literature, theories and methods used to undertake this process. In doing so, the chapter explains the importance of studying the motivation of people working within the visual arts sector, provides a definition of the Professional Craft Artist (Pro-C Artist), who is the focus of this research, and introduces the rural sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys as the geographic location for the study. The research question, the criteria used to select the artistic sample and the research aims are also explained in this chapter, as well as the methodological process that is used to investigate motives and satisficing approaches used by Pro-C Artists. Finally, this chapter provides an overview of the thesis structure.

1.2 The motivation for this study[1]

This study has been undertaken to investigate the potential significance of co-existing motives for creative production, providing a new perspective from which to view tensions that exist within the workplace by investigating self-employed artists in rural areas. Intrinsic and extrinsic motives are the focus of this research, and these are considered alongside socio-environmental factors within the research location. These motives and factors are used to identify how artists 'satisfy' motivational tension in creative production.

The co-existence of motives occurs in situations where external reward is conducive to intrinsic motives, so that self-determination is not undermined. In these circumstances, individuals do not perceive extrinsic reward as a constraint or loss of control (Amabile & Pillemer, 2012). This management of motives can be situated within current organisational paradox theory. Lewis (2000) suggests that complexity, diversity and ambiguity within an increasingly efficient contemporary workplace creates tension in organisational life. These contradictory drivers are created through increasing technological change, global competition and workforce diversity. They require the implementation of processes which appear to be at odds with each other. This

[1] The researcher's own motivation for this study is explained in the research note in the appendix (Chapter 1).

produces paradoxical situations such as, for example, the need both to enhance efficiency and facilitate creative activity. Such situations can be seen within workplace settings: for example in social enterprises where the divide between profit maximisation and welfare goals creates tension (Tracey & Phillips, 2007). A similar scenario can be seen in creative organisations, where conflict may occur between novel and popular production (Glynn, 2000).

Evidence of opposing tensions can also be seen in studies involving self-employed artists, such as those conducted by Hirschman (1983), the RIPPLE producer survey (1998), Fillis (2009) and Mills (2011). In these studies, both the requirement to earn income from work and desire to gain self-fulfilment can be seen. In Mills' (2011) investigation into freelance designers, this was described as the creativity-business tension, where designers appeared to prioritise gaining either self-fulfilment or income from work, yet required both to remain within the industry. In the RIPPLE producer survey (1998), the same type of tension could be seen within the identification of the *'commercial producer'*, who created work that they knew would sell, and the *'artisanal producer'*, who created work for their own self-fulfilment. While all producers in the RIPPLE survey earned an income from their creative work, the majority were located within the artisanal grouping.

It would appear, therefore, that the majority of artists satisfice between extrinsic and intrinsic motives by allowing intrinsic motives to dominate creative production. In this respect, artists appear to pursue lifestyle rather than profit-driven priorities. This can be seen also in the small creative firms studied by Chaston (2008) and is also characteristic of enterprises operating within rural areas, as identified by Galloway and Mochrie (2006). This type of work aligns activity to personal values, beliefs, interests, and passion over profit and growth (Marcketti, et al., 2006; Walker & Brown, 2004). Further evidence of this can be seen, within the visual arts sector, in the low income received for creative work. For example, in 2005 the turnover for this sector in the UK was estimated to be around £1 billion, yet individual income averaged less than £10,000 per annum for almost half of all artists (Fillis & McAuley, 2005).

There are, however, some artists who earn considerably more for their creative work and value profit as well as personal fulfilment. This was demonstrated in the recent Crafts Council report (BOP Consulting, 2012), which found that 11% of those operating within the visual arts sector

achieved a turnover in excess of £30,000 per annum[2]. It is also confirmed in research by Cowen and Tabarrok (2000), in which artists were found to desire profit, fame and critical praise, as well as satisfaction from producing work. This indicates that not all artists balance extrinsic and intrinsic motives in the same way and that some approaches may be more successful than others.

This study, therefore, builds upon a growing body of literature that emphasises the productiveness of tensions (in relation to income level) for our understanding of workplace behaviour. Amabile (1996) found that social context and environment are important factors in understanding creative motivation, and that they should be taken into consideration to investigate motivational variances. This is done by investigating motivation paradoxes within a rural creative population. Here, the ways in which artists experience intrinsic and extrinsic motivation, and utilise the socio-environmental factors within their creative situation (Amabile, 1996) to successfully balance motivational tensions and contradictions, are investigated.

1.3 Pro-C Artists (Professional Craft Artists)

Not all artists may demonstrate motivational tension as, although they may define themselves as artists, they may not necessarily earn an income from their artwork. Lena and Lindemann (2014) found that many workers within the visual arts sector define themselves as such, but do not necessarily sell artistic work and so are, in fact, hobbyists. This is explained by Fillis (2009) in his description of hobby craftspeople operating out of garden sheds. The sector has also seen an increase in this type of creative portfolio working practice, whereby art is no longer focused solely on the making of objects. Instead, a number of artists are using their skills to undertake teaching, community work, curating, design and consultancy (BOP Consulting, 2012) rather than produce artwork. Therefore, to represent those producing artwork within this sector, it is necessary to identify Pro-C Artists as practising artists who earn an income from their products. The *Pro-C* (Professional Craft) *Artist* definition does this by separating self-identified artists from professional artists, using the Pro-C terminology. The origin of the Pro-C term, prioritisation of lifestyle over a traditional career, and production of both visual art and craftwork is explained below.

[2] The figures identified in this report and use throughout this thesis are used to provide a context from which to view the visual arts sector only as the researcher is aware of potential biases that may be present in commissioned research consultancy reports.

1.3.1 Origin of the Pro-C term

Pro-C refers to the term *'Professional Creative'* which was developed by Kaufman and Beghetto (2009) in their model of creativity. In this model, the Pro-C individual is distinguished from everyday creativity (*Little C*) and eminent creativity (*Big C*) to describe activity that is more associated with the workplace. Little C describes the type of creativity found in most everyday chores, which the average person undertakes on a regular basis (Kaufman & Beghetto, 2009) and Big C describes the type of creativity undertaken by well-known professionals, such as artist Damien Hirst, or eminent individuals who make ground-breaking discoveries (Kaufman & Beghetto, 2009). Pro-C, however, is used to describe professional creative people who earn an income from their work, but are not necessarily at the top of their profession.

1.3.2 Pro-C Artist pursuing a lifestyle strategy

In this respect, the Pro-C Artist does not necessarily pursue a career in visual art in the traditional sense of *progressing* in this area. Instead, their engagement can be described more in terms of a calling, as seen in a study of musicians by Dobrow (2013), who desire to obtain meaning from creative activity. This is linked to more contemporary notions of work, as demonstrated in the area of boundaryless careers (Tams & Arthur, 2010), where roles may be constructed around personal and family commitments. Rather than being career orientated, in the traditional sense, Pro-C Artists earn an income from their work but do not, necessarily, wish to progress to the top of their profession. Instead, they may desire to balance extrinsic requirements with intrinsic motives to gain both an income and self-fulfilment from work.

Calling has been defined by Dobrow as a '*consuming, meaningful passion people experience towards a domain'* (2013, p433) reflecting the sentiments people feel about their experience towards a particular activity. Individuals whose work can be seen as a calling are prompted to pursue activities within particular areas to improve their life experience. This is related strongly to repeat instances of work engagement, as seen in the experience of '*flow*' (Csikszentmihalyi, 1975), which is used in this research to identify the Pro-C Artist sample and explained in section 1.7.3 of this chapter. Calling has also been described as an orientation towards work (Wrzesniewski, et al., 1997) and as the work that a person perceives as his purpose in life (Hall & Chandler, 2004). In the latter case this refers to the move from a divine inspiration to do

morally responsible work, towards the concept of undertaking work out of a strong sense of inner direction.

Wrzesniewski, et al., (1997) describe jobs, careers and calling as three distinctly different areas. People who have jobs are seen only to be interested in the material benefits from work, people who have careers have a deeper personal investment and mark achievements through monetary gain and personal advancement, while people who have a calling do not work for financial gain or career advancement but, instead, for self-fulfilment. This is described in the profiles shown in table 1.1. Pro-C Artists can be situated within the calling category; they do not necessarily seek to progress in the way those involved in careers do, and demonstrate high levels of intrinsic motivation not evident in those who have jobs.

Table 1.1
Paragraphs describing job, career and calling
(Wrzesniewski, et al., 1997 p.24)

Job
Mr. A works primarily to earn enough money to support his life outside of his job. If he was financially secure, he would no longer continue with his current line of work, but would really rather do something else instead. Mr. A's job is basically a necessity of life, a lot like breathing or sleeping. He often wishes the time would pass more quickly at work. He greatly anticipates weekends and vacations. If Mr. A lived his life over again, he probably would not go into the same line of work. He would not encourage his friends and children to enter his line of work. Mr. A is very eager to retire.

Career
Mr. B basically enjoys his work, but does not expect to be in his current job five years from now. Instead, he plans to move on to a better, higher-level job. He has several goals for his future pertaining to the positions he would eventually like to hold. Sometimes his work seems a waste of time, but he knows that he must do sufficiently well in his current position in order to move on. Mr. B can't wait to get a promotion. For him, a promotion means recognition of his good work, and is a sign of his success in competition with his co-workers.

Calling
Mr. C's work is one of the most important parts of his life. He is very pleased that he is in this line of work. Because what he does for a living is a vital part of who he is, it is one of the first things he tells people about himself. He tends to take his work home with him, and on vacations too. The majority of his friends are from his place of employment, and he belongs to several organizations and clubs relating to his work. Mr. C feels good about his work because he loves it, and because he thinks it makes the world a better place. He would encourage his friends and children to enter his line of work. Mr. C would be pretty upset if he was forced to stop working, and he is not particularly looking forward to retirement.

In contrast to the study above, in which careers are seen as synonymous with monetary gain and personal advancement, a more contemporary notion can be seen in the concept of

boundaryless careers. Here, career forms depend increasingly on criteria determined by the external environment or networks, and less on traditional career arrangements (Tams & Arthur, 2010). In this respect, the term career could be applied to the Pro-C Artists where work could be considered to be relatively free of structural constraint or constructed around personal and family commitments. Jones (2010) suggests that creative occupations are often boundaryless, in the sense that creative individuals move across organisations to support their artistic endeavours. Therefore, careers occur within a profession, industry or field rather than within an organisation. In this respect, boundaryless occupations within the creative sector relate to the self-employed, as well as the employed, workforce and indicate independence from, rather than dependence on, traditional career principles. This can be seen within the visual arts sector, as shown by Brown (2014), who suggests that artists may use the skills of their profession, within both creative and non-creative contexts, to earn an income that is secondary to the production of their art. Therefore, the creative activity of the Pro-C Artist may be linked to contemporary notions of work within boundaryless careers which are not necessarily limited by the constraints of the visual arts domain.

Pro-C Artists therefore, demonstrate a calling to engage in creative work and are able to cross organisation and industry boundaries to use their skills within other areas, facilitating their lifestyle choice. As Marcketti, et al., (2006) suggests, Pro-C Artists themselves do not necessarily view their work as a career, in the traditional sense, but rather as a lifestyle strategy to achieve self-fulfilment.

1.3.3 The Pro-C Artist as a Professional Craft Artist

While Kaufman and Beghetto (2009) use the term *'Professional Creative'* to identify general creative activity, in this research the wording is adapted to *Professional Craft Artist*. Here, the *Craft Artist* term is used to represent those within the visual arts sector engaged in both, either or a mixture of visual art and craft activities.

Traditionally, the production of art has been associated with ideas whereas the production of craft has been associated with a particular technique (Adamson, 2007) and based upon the application of a skill (Becker, 2008), a continuation of a tradition (Glaveanu & Tanggaard, 2014), or an involvement with a particular material (McDermot, et al., 2007). In this respect, the artist has been seen to exemplify the type of 'high art' favoured by art critics, while the

craftsperson has received little acclaim (Cowen & Tabarrok, 2000). Contemporary craftwork, however, demonstrates an increasing trend to involve both visual art and craft techniques. Examples of these can be seen across the UK, indicating that the visual art and craft hybrid is now the sector norm. The RIPPLE producer survey (1998) identified the main producers in the rural sub-regions of Wales as those creating furniture, wood products, pottery, glassware, wool, painting, prints, cards and slate. In addition to this, some artists indicated their involvement in more than one of these disciplines, demonstrating the interchangeability between disciplines.

In this respect, the Professional Craft Artist terminology used in this research is inclusive of functional and skilled-based creative production traditionally described as craft (Adamson, 2007). This creative activity is defined by the Crafts Council as '*product, clothing and related designers, smiths and forge workers, weavers and knitters, print finish and binding workers, glass and ceramics workers, furniture makers and craft woodworkers'* (Trends Business Research, 2012). It is also inclusive of more concept-based work, traditionally described as fine art (Adamson, 2007), including painting, watercolour, sculpture and illustration. This acknowledges the contemporary trend to utilise both visual art and craft techniques which may entail one-off conceptual designs, batch production, commissions and site specific work (Brown, 2014), and ensures participants within this research represent an accurate reflection of the current visual arts sector.

The Pro-C Artist can, therefore, be defined as a craftsperson or visual artist who works within the area of craft or visual art and generates a significant percentage of their annual income from this work.

1.4 Satisficing in the context of this study

The way in which Pro-C Artists manage tensions can be seen within the satisficing approaches they use. The term *'satisficing'* was originally described by Simon (1955, cited in Kaufman, 1990) to explain business performance and aspiration, where firms do not maximise profits. This behaviour is described by Simon as:

> *'A decision maker who chooses the best available alternative according to some criterion is said to optimize; one who chooses an alternative that meets or exceeds specified criteria, but that is not guaranteed to be either unique or in any sense the best, is said to satisfice.'* (1987 p. 242-243)

Satisficing, therefore, describes the decision to settle for an outcome which is good enough, rather than striving for the best possible result. Here, a firm has a required minimum level of profit which becomes a goal or aspiration level for a firm's manager. So long as profit does not meet this level, managers are motivated to seek out methods to increase profit. However, once this is achieved, the need to increase profit ceases. While Simon (cited in Kaufman, 1990) describes satisficing as occurring, predominantly, due to cognitive limitations, such as the inability to perform the calculations and information processing necessary for optimisation; Kaufman (1990) described this as a conscious decision not to pursue profit-related opportunities. In Kaufman's definition of satisficing, a trade-off occurs between the desire to maximise income and the pursuit of other, non-monetary goals, such as personal values. In this case, satisficing is a question of motivation.

In the context of this thesis, satisficing is considered from a paradox perspective, involving the integration of two competing motives. Here, the need to preserve the integrity of the work, or gain self-fulfilment, may work in opposition to the requirement of producing a saleable item. This can be seen in previous studies involving creative activity, such as those conducted with the Atlanta State Orchestra (Glynn, 2000), where it was evident in the contrasting perspectives of orchestra managers and musicians. Similar paradoxical scenarios can also be seen in studies by Smith, et al., (2012), Tracey and Phillips (2007), and Mills (2011), which have identified tensions that exist within the workplace, involving social entrepreneurs and self-employed designers. The way in which satisficing occurs, to balance tensions within the production of visual art, is the focus of this research.

1.5 The geographical context

It was a stipulation of the funders that this research should focus on the creative sector in Wales[3] and with particular relevance to Mid and West Wales. For this reason, Pro-C Artists selected for this research are located within the sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys. These sub-regions are described as rural areas. The definition of rural, according to DEFRA (2004), has a number of *'degrees'* contained within it. This spectrum is based upon population densities across land area and may alter according to the degree to which the data being is spatially disaggregated. The default definition, however,

[3] Please see the position statement at the start of this thesis for more information about this.

contains eight categories ranked, in what Champion and Shepard (2006) describe as containing settlements that are sparse or less sparse. This definition is used in the 2011 rural-urban classification data (Office for National Statistics, 2012), where the sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys are described as less sparse. These locations have a settlement threshold size of below 10,000 and are characterised by rural hamlets, isolated dwellings and some rural villages in a sparse setting (Office for National Statistics, 2012).

Although the geographical focus of this research was predetermined by the funders, this area provides a suitable context for a study of motivation. This is because it demonstrates a prevalence of visual art and craft activity without the physical and cultural factors Florida (2002) indicates are required to sustain creative production. In fact, as shown by Markusen (2006), rural areas evidence a higher level of activity within visual art and craft in comparison to other creative activity. While rural localities are characterised by an outward migration of younger workers (Midmore & Thomas, 2006), artists are attracted to these areas (Huggins & Clifton, 2011) and describe this preference as a trade-off between where the action is and achieving a particular quality of life (Markusen, 2006). These locations are identified by Wojan, et al., (2007) as '*artistic rural havens'* and are typically characteristic of mountainous regions and retirement destinations. In a study of creative industries by Drake (2003), the attributes of locality, such as the landscape, social networks and communities of creative workers, were perceived stimuli for creativity. This demonstrates the importance of considering the external environment in relation to motivational studies, identified also by Amabile (1996), and described as '*creative situations*'.

Visual art has been identified by Markusen and Johnson (2006) as particularly suited to such areas because this type of creative production can be completed alone and requires fewer urban resources, such as high-speed internet, computer systems or machinery. The popularity of visual art activity and community participation in this research location (Econactive, 2010) can be witnessed in events such as Powys Arts Month, a month-long activity encompassing open studios, craft-working and performances across the county. Ceredigion Art trail, too, is an example of this, involving ten days in August when around 200 artists show their work in some 70 venues. Despite this, there appears to have been little previous research conducted specifically involving artists working within the rural sub-regions of Wales. This is with the exception of the RIPPLE producer survey (1998) which focused on producers in Mid Wales, the unpublished study of women potters in Wales conducted by McDermot, et al., (2007) and

the study of textile artists in Pembrokeshire by Thomas (2007). In addition to this, there also appears to be an absence of acknowledgement for visual art within rural and creative sector policymaking in Wales, as identified by Hargreaves (2010), where support instead focuses primarily on the exploitation of intellectual property; seen in the recent £7 million investment into a creative Intellectual Property Fund (Hargreaves, 2010).

The attraction of rural regions for visual artists, but lack of current support or acknowledgement of this creative sub-sector, indicates a growing need for further research into the visual arts sector in rural sub-regions. Therefore, Ceredigion, Carmarthenshire, Pembrokeshire and Powys provide an appropriate base from which to conduct this investigation, considering the management of tensions in creative production alongside factors such as the locality, and the existence of creative networks within the creative situation (Amabile, 1996).

1.6 Research question

The research question this thesis aims to address is: *How do Pro-C Artists experience intrinsic and extrinsic motivation and balance the tensions and contradictions between these*?
To address this, four main research aims have been formed:
1. *To compile a demographic profile of the Pro-C Artist.*
2. *To determine whether the Pro-C Artist experiences self-reported intrinsic and extrinsic motives and flow.*
3. *To identify the intrinsic and extrinsic motives experienced by Pro-C Artists and the external factors that facilitate these.*
4. *To identify approaches used by Pro-C Artists to create a balance between intrinsic and extrinsic motives.*
The first two research aims have been formed to aid selection of the population sample. The latter two research aims have been formed to address the research question.

1.7 Methodology

A mixed methods approach is applied to this research, in the application of both quantitative and qualitative methods, which are used to achieve two separate aims. Quantitative methods, generally associated with the testing of theories, are used to confirm the existence of both intrinsic and extrinsic motives and to gather demographic data. Qualitative methods are used

to identify how Pro-C Artists experience intrinsic and extrinsic motivation and balance the tensions and contradictions between these.

A sequential embedded design (Greene, 2007) is followed in which the quantitative data is collected first and provides a supportive role to the qualitative data. This is due to the need to confirm the existence of intrinsic and extrinsic motivation in the research population initially, before proceeding to investigate the tensions between these. In addition to the individual analysis of the quantitative and qualitative results, in Chapter 5 and Chapter 7, respectively, the results of the two phases are integrated together in Chapter 8. This is undertaken to help explain the variances in motives and satisficing approaches.

The overall research design will be guided by theory. Here, Pro-C Artist motives will be identified through intrinsic and extrinsic motivation (Amabile, et al., 1994) alongside external socio-environmental factors such as those identified in previous studies by researchers including Sternberg and Lubart (1995), Markusen and Johnson (2006), Yarrow and Jones (2014) and Drake (2003). The identification of both intrinsic and extrinsic motives, and the approaches Pro-C Artists use to manage the tension between these, will be discussed in relation to motivational theories including '*flow'* (Csikszentmihalyi, 1975), '*self-determination theory'* (Deci & Ryan, 2002) and '*paradox theory'* (Smith & Lewis, 2011; Smith, et al., 2012)

1.7.1 Intrinsic and extrinsic motivation

Pro-C Artist motives will be identified using intrinsic and extrinsic motivation described by Amabile, et al., (1994). Intrinsic motivation is often seen as the strongest form of motivation and describes a collection of stimuli, which provide the incentive to engage with a particular task, rather than to simply reach the expected goal. In contrast to this, extrinsic motivation relates to external factors that influence the actions, attitude or behaviour of the individual. These include external rewards, time pressures, a desire for recognition, competition or a loss of autonomy (Amabile, et al., 2002). Extrinsically motivated behaviours are those that are executed because they are instrumental to a particular consequence. Here, individuals engage in work in order to obtain some form of end goal.

Hennessey and Amabile (2010) describe early understandings of the interaction between intrinsic and extrinsic motivation as operating in a *'hydraulic fashion'* (2010, p581) where, as

constraints were imposed, the level of extrinsic motivation increased and intrinsic motivation decreased. Further studies have, however, provided new perspectives on this relationship, indicating instead that, under specific conditions, expected reward can increase motivation without having an impact on intrinsic motivation. This was the case in studies of artists by Amabile, et al., (1994) where, using the work preference inventory, intrinsic and extrinsic orientations were found to work positively together. The work preference inventory identified four main areas of motivation; enjoyment and challenge (intrinsic) as well as compensation and outward/recognition (extrinsic). In this study by Amabile, et al., (1994) creativity, as rated by others, was positively correlated to both challenge and recognition. This demonstrates the ability of artists to create a balance between motives in creative production.

1.7.2 Self-determination theory

The simultaneous existence of competing motives can be explained using the self-determination motivational continuum (Deci & Ryan, 1985). This occurs where extrinsic factors become integrated with an individual's own needs, providing an alternative to self-fulfilment, when intrinsic motives are thwarted.

The foundation to self-determination theory is based upon the belief that the human psyche gravitates towards situation which fulfils such needs (Deci & Ryan, 2002). Therefore, without external influence or intervention, self-determination theory assumes people would engage in activities through inherent interest in the task itself. In this respect, motives would remain purely intrinsic. In reality, however, life necessitates certain constraints and requirements which can either enhance, or limit, involvement in such challenges. The way in which an individual is able to regulate these external conditions can be seen in '*introjected, identified and integrated motivational regulation'* (Deci & Ryan, 2002 p.301). Here, artists may be intrinsically motivated to achieve personal satisfaction but are able to accept, and sometimes internalise, external factors at different levels to become extrinsically motivated in particular circumstances.

1.7.3 The theory of *flow*

In addition to the self-determination theory and intrinsic and extrinsic framework described above, the theory of *flow* will be used in this research. This will help identify and select the

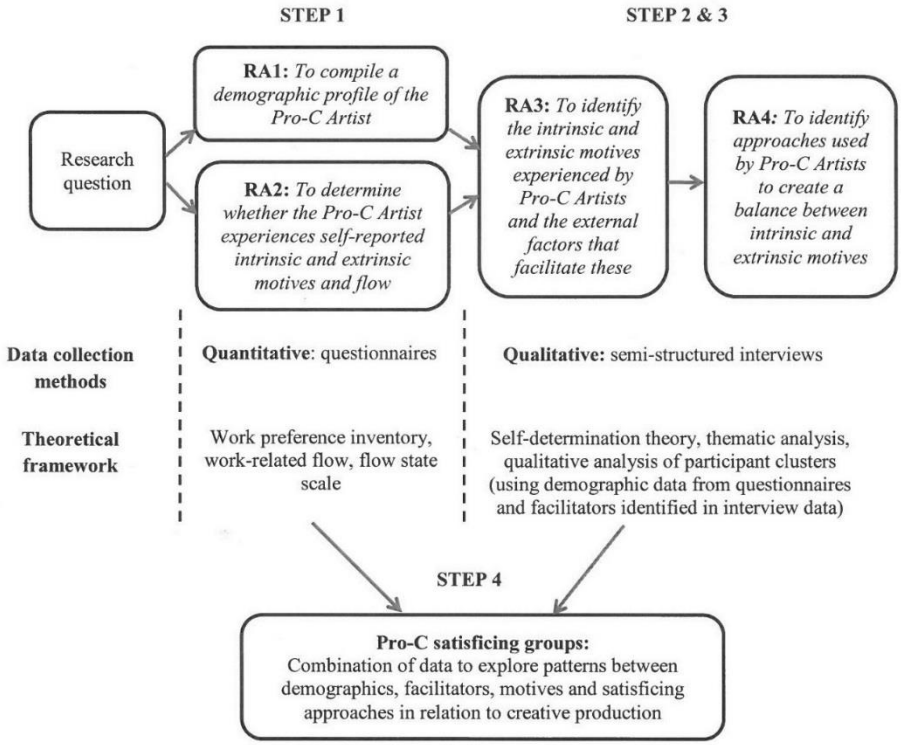
Pro-C Artist sample; it will also be used to consider the impact of external constraints on Pro-C Artist's ability to create a balance between motives within a workplace context. Developed by creativity researcher Mihalyi Csikszentmihalyi (1975), *'flow'* produces an automatic, effortless, yet highly focused, state of consciousness a person feels when engaged in a certain activity. The flow experience is used as it is an example of a highly intrinsically motivated state, and studies by Amabile, et al., (2002) and Gluck, et al., (2002) demonstrate the need for a high level of intrinsic motivation to create a balance between potential paradoxical situations within the workplace. Flow is a central component of self-determination theory, however, the experience of flow was created earlier by Csikszentmihalyi (1975) in his study of painters. Flow is therefore relevant to the Pro-C Artists involved in this research, as studies by Csikszentmihalyi (1975), Paton (2012), MacIntyre and Potter (2014), and Yarrow and Jones (2014) all indicate that creative people experience this state.

1.7.4 Analysis of data

Motives and external socio-environment factors, described as facilitators in the research findings, will be identified, analysed and interpreted through thematic analysis (Braun & Clarke, 2006). Self-determination theory will also be used to interpret the motive themes to investigate how opposing tensions exist within these individuals (Deci & Ryan, 2002). Further interpretation will then be undertaken, using an approach to qualitative data analysis recommended by Miles et al (2014), to consider motives in relation to the quantitative data such as annual income, age and gender groupings. This will investigate patterns between participants who experience motivational themes in particular ways, to help understand and analyse variability in creative production.

The satisficing approaches used by Pro-C Artists in this study are identified through the three levels of motivational regulation found in self-determination theory, namely '*introjected, identified and integrated motivational regulation'* (Deci & Ryan, 2002 p.301). These are considered in relation to motives and socio-environmental factors using both qualitative and quantitative data. In this way, particular Pro-C Artist groups will be identified who use similar satisficing approaches, experience similar satisfaction levels and gain a similar level of income from their creative work. An outline of the research aims and the research process is shown in figure 1.1 below.

Figure 1.1
Research process



1.8 Thesis structure

A review of literature, relating to the artistic population within the research location and the motivational context of this research, is presented in the two chapters following this introduction. In Chapter 2, the geographic context for this research is considered. Here, artists operating in the rural sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys are identified. The economy, locality and population of these areas are discussed alongside data regarding the visual arts sector and artists operating within the rural sub-regions of Wales. This is undertaken to identify what might attract Pro-C Artists to such *'artistic rural havens'* (Wojan, et al., 2007) and the current opportunities, networks and support available to artists in these counties. A broader consideration of the rural localities within other areas of the UK is also discussed, to consider potential similarities in work practices.

Following this, the motivational context is discussed in Chapter 3, highlighting the use of paradox theory. Here, similar studies are identified which have considered the conflicting management requirements, as well as the tensions between novelty and popularity, for organisations and individuals alike. This demonstrates the significance of this study in relation

to both the organisational and self-employed workforce. Satisficing approaches are highlighted as a means to manage intrinsic and extrinsic tensions. Alongside these, facilitators such as the location and creative networks, which have identified in previous studies as assisting or hindering creative production, are also discussed. These are identified to ascertain whether certain conditions are more favourable for Pro-C Artists and may impact upon motives in creative work and the use of satisficing. The final section of this chapter highlights areas suitable for further research, which are addressed in this thesis.

The research methodology is described in Chapter 4. This chapter outlines the research approach and documents the quantitative data collection process, where questionnaires were sent to 300 artists in Ceredigion, Carmarthenshire, Pembrokeshire and Powys. The results of this questionnaire are discussed in Chapter 5 and used to identify the research population (Pro-C Artists). An analysis of this data provides a profile of the Pro-C Artist operating in the research location. This also explains where these artists are situated within the visual arts sector, in conjunction with findings from the four studies conducted previously by Fillis and McAuley (2005), Knott (1994) the RIPPLE producer survey (1998) and the Craft Council (BOP Consulting, 2012).

In Chapter 6, the selection process for the sixteen interview participants is documented. These interview participants were selected from those who matched the Pro-C Artists definition, to represent the demographic make-up of this population based on age, gender and creative area. They were also selected using a set of criteria created from the questionnaire findings to guide the selection process. The qualitative data collection and analysis is also described in this chapter. The data collection explains how the interview content was formed, in part, by the literature overview in Chapter 3 and comments gathered from the quantitative survey. The data analysis describes the interpretative and analytic approach undertaken in this research, involving thematic analysis (Braun & Clarke, 2006), self-determination theory (Deci & Ryan, 2002) and the qualitative analysis approach recommended by Miles, et al., (2014) to describe and explain the interrelationship between variables within data. In addition, this chapter also provides details of two additional post-research interviews that were conducted with visual arts organisations and used to explain the implications of research findings in Chapter 9.

The research results are presented in Chapter 7, 8 and 9 of this thesis. Here, thematic analysis has been undertaken to identify themes concerning five main motives. This is also used to

identify the three main socio-environmental factors (facilitators) used by Pro-C Artists in rural sub-regions to assist creative work. Chapter 7 identifies these themes and provides a detailed interpretation of the motivational regulation used by Pro-C Artists to create a balance between paradoxical motives. Chapter 8 identifies participants within each motivation sub-theme and considers these participants, in relation to the quantitative data obtained from the questionnaire and the aforementioned facilitating factors, to investigate any potential patterns. Here, particular attention is paid to the income earned from the production of visual art. In the concluding section of this chapter, Pro-C Artist groupings are identified in relation to self-fulfilment and income levels, with corresponding motives and external socio-environmental facilitators. In Chapter 9, the five satisficing approaches are identified through levels of motivational regulation (Deci & Ryan, 2002) experienced by research participants. These are situated within the Pro-C Artist groups, identified in the previous chapter, to explain the relationship between creative production, self-fulfilment and income. In the final section of this chapter, the implications of findings from this research are discussed from the perspective of current regional policy and creative sector support schemes, using data collected from two additional post-research interviews and email correspondence with members of organisations associated with visual art. These interviews were conducted after the main data collection and analysis phase was completed and are used, alongside research findings, to highlight the potential of Pro-C Artists to contribute to the local economy but also the current absence of provision for this workforce within creative policy and rural development plans.

The concluding chapter of this research presents a profile of the lifestyle, motivation and satisficing of the Pro-C Artist within the context of the visual arts sector and current paradox theory. Here, the contribution this research makes to motivational theory, regional areas and the creative sector is explained, where the co-existence of opposing motivational tensions can be considered in relation to the ability to earn an income from creative work. In this respect, this research contributes towards a greater understanding of the productiveness of such tensions for both organisational and self-employment settings alike. Finally, a series of recommendations for policymakers are made, based on the discussion of research findings, current regional policies and creative sector schemes identified in the previous chapter. These highlight the ways in which the production of visual art can contribute to rural localities, and the support required to facilitate this.

1.9 Conclusion

In summary, this research involves visual artists who earn a significant percentage of their income from their work within the rural sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys. These creatives are described as Pro-C Artists. The population and geographical location used for this study represent an appropriate context for the investigation, to obtain a greater understanding of motivations, tensions and income levels within visual art. This is because those operating within the industry are attracted to rural regions and must balance intrinsic and extrinsic tensions to gain both an income and self-fulfilment from creative work. In addition to this, paradox theory is used to demonstrate the contribution this research makes to wider organisational literature. In the concluding chapter of this thesis the importance of visual art to rural localities is discussed, and series of recommendations are made that identify ways in which production within this sector may be better supported, particularly within rural areas.

Chapter 2: Visual art enterprises within the rural sub-regions of Wales

2.1 Introduction

The purpose of this chapter is to identify visual art enterprises within the research location[4]. A consideration of the economy, locality and population of Ceredigion, Carmarthenshire, Pembrokeshire and Powys is provided initially, alongside data regarding artists operating within these sub-regions and the UK visual arts sector overall. This is used to identify what might attract artists to these locations, how they are able to sustain creative work within these areas and their contribution to the local economy. Following this, a broader investigation into the rural localities within other areas of the UK, such as Devon, Cornwall and Cumbria, is presented to consider the potential similarities in working patterns. Finally, support for the visual arts sector in Wales is discussed in comparison to the peripheral rural areas of Devon and Cornwall, which are home to prominent artistic centres such as Porthmeor Studios and the Tate Gallery in St Ives.

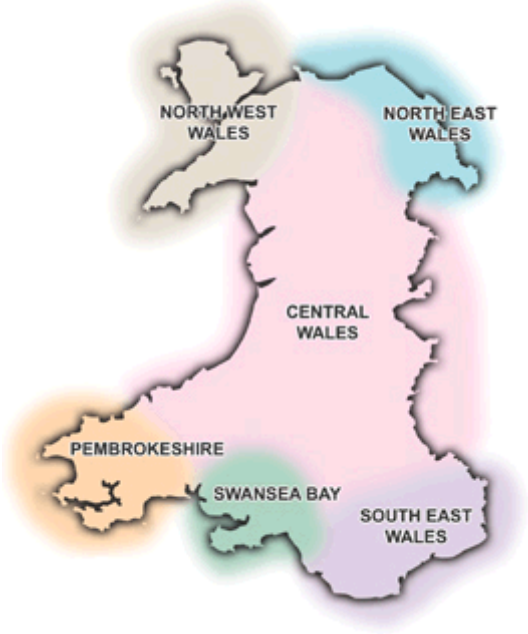
2.2 The rural economy of Wales

Economic conditions across Wales are far from uniform. This is seen in the division between the rural North and West which, along with the South Wales Valleys, qualifies for European Union Objective One and Convergence support available to areas where the rate of gross domestic product (GDP) is below 75% (Huggins & Thompson, 2015). Such differing economic conditions are acknowledged also in the Wales Spatial Plan (Welsh Assembly Government, 2008) and evidenced by Huggins and Thompson (2015). In the latter, the different localities of Wales are identified by dividing the country into three specific classifications. These are based upon economic activity to include urbanised localities such as Cardiff, Newport and Swansea, the post-industrial areas of the South Wales Valleys including Blaenau Gwent, Bridgend and Merthyr Tydfil and finally, areas with significant levels of rurality and agricultural dependence such as Ceredigion, Carmarthenshire, Pembrokeshire and Powys. In the Wales Spatial Plan, these areas are divided into six sub-regions to reflect the distinctive characteristics of areas within Wales namely: North West Wales, North East Wales, Swansea Bay, South East Wales, Central Wales and Pembrokeshire. Although these sub-regions have been identified, the

[4] It was a stipulation of the research funders that research should concentrate on the areas of Mid and West Wales. Please see the position statement at the start of this thesis for more information about this.

boundaries of each are somewhat indistinct, as can be seen in the Wales Spatial Plan map (figure 2.1 below). The latter two sub-regions are the focus of this study[5].

Figure 2.1
Map of Wales Spatial Plan
(Welsh Assembly Government, 2008 p.20)

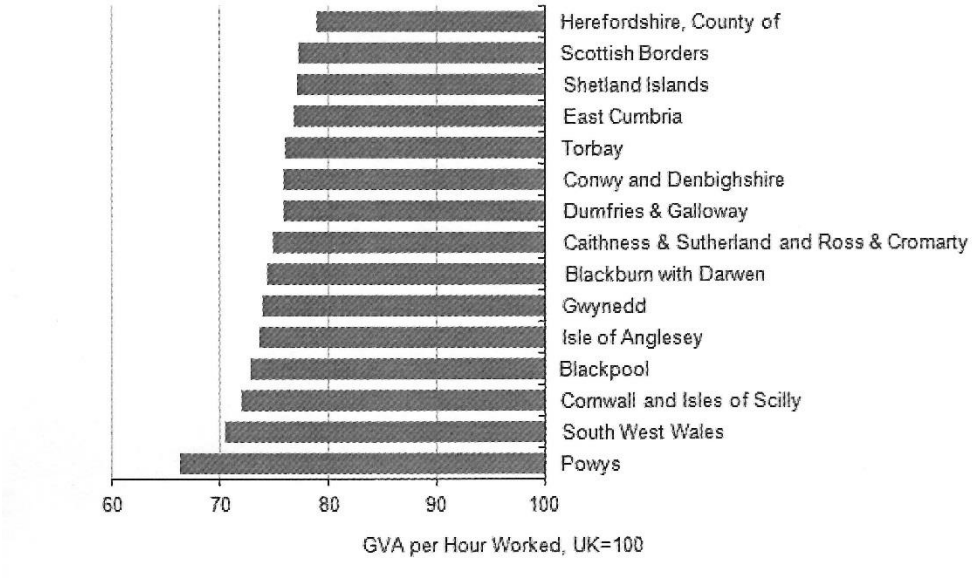


These rural sub-regions are made up predominantly from a network of small seaside towns and villages (Fuller Love, et al., 2006) and experience low economic activity; an example of this can be evidenced in regional economic reports where Ceredigion has been rated fourth lowest in Wales in 2004 (Econactive, 2010)[6]. Wales is one of twelve standard statistical regions of the UK and it has a greater degree of political autonomy to develop its own economic policies, gained through the creation of the Welsh Assembly Government in 1999. Despite this, economic activity remains the lowest of all twelve regions; in 2013 Wales had the lowest gross value added (GVA) figure at £16,893 per head in comparison with London at £40,215 per head (Office of National Statistics, 2013). This has an impact on pay, productivity and employment: all of which are significantly below the UK average (Huggins & Clifton, 2011).

[5] Due to the specific counties considered within this research, statistics within this chapter, unless otherwise stated, relate primarily to the South-West Wales regions.
[6] The figures identified in the Econactive report (2010), Creative Unit report (2008), and the study of the craft sector by Brown (2014), are used to provide a context from which to view the visual arts sector only, as the researcher is aware of potential biases that may be present in commissioned research consultancy.

The situation is more severe in the rural sub-regions of Wales which demonstrate the greatest divide. Powys has been identified as the lowest ranking of all UK sub-regions, followed closely by the more urban area of South West Wales. Gwynedd too resides within this category (figure 2.2).

Figure 2.2
Nominal GVA per hour worked - lowest ranking sub-regions, 2013
(Office of National Statistics, 2013p.5)

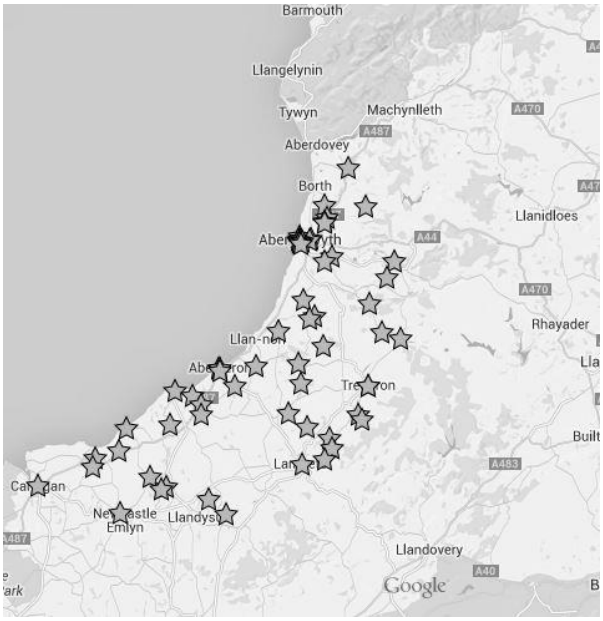


Economic inactivity in rural areas of Wales is a symptom of changing employment patterns where industries, which at one time provided a large percentage of local employment, are reducing their output. In 2013, Ceredigion, Pembrokeshire and Powys showed a high concentration of employment within the agricultural, fishing and forestry sectors (Knowledge and Analytical Services, 2014a). The agricultural and fishing sectors, however, have been steadily declining in recent years. A continued economic debate in Pembrokeshire specifically has been the economic potential of the Milford Haven waterway system. This supports over 3,800 full-time equivalent jobs, representing 40% of the total employment in the local economy (Welsh Economy Research Unit, 2011). This waterway has been identified as providing significant economic contribution within the energy sector, yet the Welsh Economy Research Unit has identified the vulnerability associated with overreliance on this energy hub in relation to variable resource prices and the evolving pattern of energy demands (Welsh Economy Research Unit, 2011). Therefore, a major issue for the rural economy is the continued focus on sectors which contribute towards the declining economy which is vulnerable to external and unforeseen crises such as, for example, the foot and mouth disease outbreak. In addition to this,

the potential contribution of the Milford Haven energy hub is set against the dependence of this industry on favourable international economic conditions.

However, in contrast to this rather bleak economic outlook, these rural sub-regions display high levels of creative activity and community participation. This can been seen through organisations such as Powys Arts Forum who run Powys Arts Month, a month long event encompassing open studios, group exhibitions, craft-working and performances across the county. Ceredigion Art trail too is an example of this, involving a ten day event in August when around 200 artists show their work in some 70 venues (figure 2.3). These community-led events contribute to the tourism industry in the rural areas of Wales.

Figure 2.3
Artists involved in Ceredigion Art Trail 2014
(Ceredigion Art Trail, 2014)



The tourism sector has been identified by the Welsh Assembly Government as an industry which presents an opportunity for future economic growth (Economic Research Advisory Panel, 2010). The cultural, heritage and physical appeal of sub-regions such as Ceredigion, Carmarthenshire, Pembrokeshire and Powys creates an active tourism industry. Pembrokeshire in particular is well placed, given its natural physical assets, to capitalise on the growing interest in sustainable tourism (Johnson, 2012). In addition to this, market-led Welsh Government strategies, such as '*Partnership for Growth'*, focus on the attributes of rural locations through the development of products, people, performance and place. Employment and activity in the

tourism sector in rural Wales do not present a significant alternative to the decline in agriculture and fishing at present (Huggins & Thompson, 2015), but this sector does present a possible future potential for the revival of rural areas.

2.3 The visual arts sector in rural Wales

As indicated earlier, while agriculture, fishing and forestry industries dominate employment within the rural areas of Wales, creative activity is also popular within these locations. However, although craft is now one of the largest sub-sectors in Wales, where in 2010 3,350 people were employed in craft-related activities alone (Hargreaves, 2010), there are few studies which consider this in relation to rural localities. Wales has a strong tradition and culture of creative arts that is central to its identity (Arts Council of Wales, 2009) and Ceredigion in particular has been identified as a dominant creative hub (Econactive, 2010): yet there is little currently known about the demographic make-up of artists based in these rural sub-regions. This is because the majority of previous studies consider visual arts activity within Wales as a whole, such as those completed by the Crafts Council (BOP Consulting, 2012) or Fillis and McAuley (2005), rather than considering this at sub-regional level.

Studies that do consider visual arts activity at this level include the creative analysis of the UK completed by Clifton (2008), the study of women potters by McDermot, et al., (2007), the RIPPLE producer survey (1998) and the study of textile artists in Pembrokeshire by Thomas (2007). Bryan, et al., (2000) have also considered this across Wales. These are used here to provide a description of the creative sector in the rural sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys, specifically focusing on visual arts. Broader studies of rural creativity, such as those completed in rural US counties by McGranahan and Wojan (2007), are also used to position this data within a wider rural context.

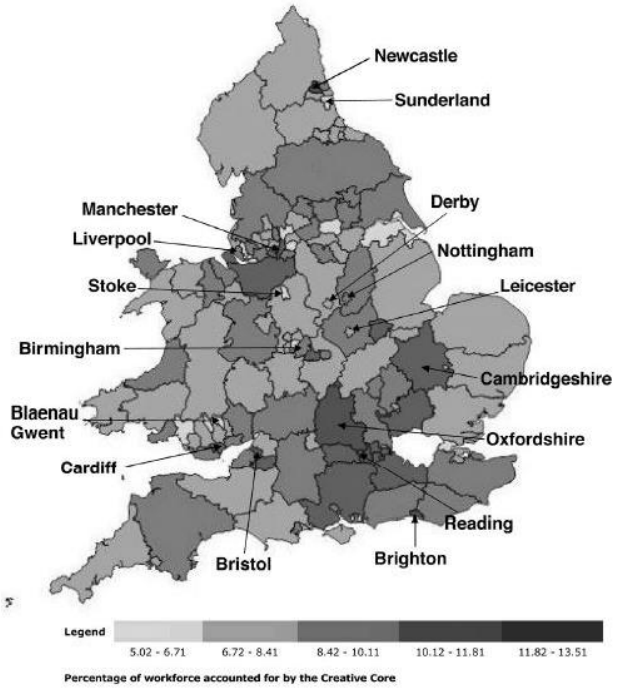
2.3.1 Artistic occupations in rural Wales

In rural sub-regions there is a higher level of visual art activity (Markusen, 2006) and those engaged in this type of work are typical of those living in these sub-regions, as well as those operating in the visual arts sector. Artists in rural areas are likely to be older (Markusen, 2006), self-employed (Bryan, et al., 2000) and undertake part-time work to supplement their income

(McDermot, et al., 2007). They are also likely to have a high educational attainment level (RIPPLE, 1998).

The existence of creative activity in visual arts in rural areas is demonstrated in Clifton's UK analysis (figure 2.4). In this study, the *'creative core'* (Florida, 2002) in Pembrokeshire, Carmarthen, and Powys accounted for between 6.72-8.41% of the workforce; while in Ceredigion this percentage was higher, at 8.42-10.11% of the workforce. This shows that although city regions in the UK such as Inner London, Brighton and Hove, Bristol and Cardiff have been identified as a mecca for artistic activity (figure 2.4), rural areas too display significant levels of creative activity.

Figure 2.4
Location of the Creative Core in England and Wales (except London)
(Clifton, 2008p.73)



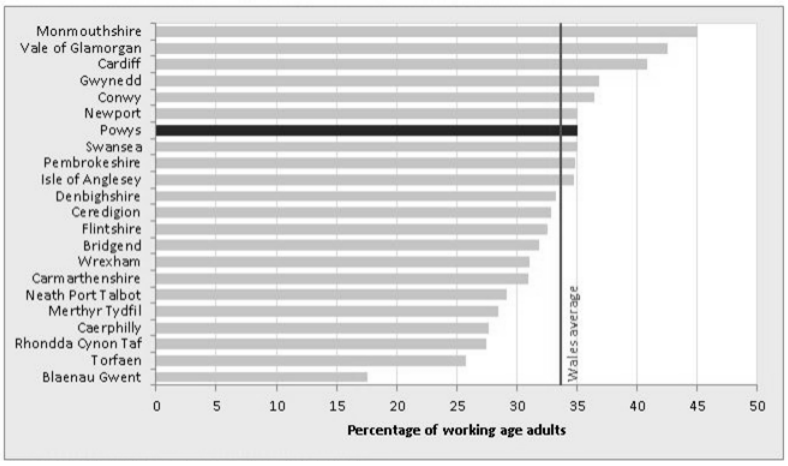
This may be somewhat surprising as rural areas demonstrate few of the attributes Florida (2002) identifies necessary for creative hubs, such as openness, diversity and innovation (Midmore & Thomas, 2006). Rather than attracting high-growth activity, as exhibited by Florida's *'creative class'*, rural areas attract a higher number of artists operating in *creative core* sectors such as visual arts and crafts. This is evidenced by Huggins and Clifton (2011) who indicate that areas such as Ceredigion, Cornwall, Devon and Dorset demonstrate a higher proportion of visual art than their respective urban counterparts. Visual art is highlighted by

Markusen and Johnson, (2006) who note the suitability of this work for remote locations because it can be completed alone and requires fewer urban resources, such as high speed internet, computer systems or machinery. In this respect, those involved in visual arts are more mobile and less dependent upon urban centres to facilitate work (Markusen & Johnson, 2006). In Wales, this can be seen in the concentration of artists in the North and West regions (Bryan, et al., 2000).

2.3.2 Education levels in rural Wales

Despite the low income level and lack of opportunities available to rural sub-regions these areas display high levels of education and qualifications. This has been evidenced also in those operating within visual arts, but not necessarily those operating within other artistic areas. Recent figures for 2013 show that qualification levels in rural areas of Powys and Pembrokeshire are higher than Wales' average for working age adults, while Ceredigion is just below average (figure 2.5).

Figure 2.5
Working age adults with qualifications at NQF Level 4 or above
(Knowledge and Analytical Servcies, 2014a p.31)



There is also a clear distinction between rural areas and those of the South West Valleys, where Powys and Pembrokeshire appear to retain a better educated population in comparison to the more urbanised areas of Blaenau Gwent and Torfaen.

There are differing opinions in relation to the cause of higher education levels in rural populations. Midmore and Thomas (2006) suggest that this is due to the lack of available employment and therefore a higher education is necessary to secure work, or the only other

option to unemployment. In contrast, Day and Thomas (2007) suggest educational levels reflect the prominence of older generations in rural areas. Here, workers may have gained qualifications and professional experience in other locations earlier in their career, then moved to a rural idyllic setting to enjoy a better quality of life. This later view is contested by Bell and Jayne (2010) who found, in their study of rural creative enterprises, that the majority of owner-managers set up in the area over twelve years ago.

Similar to other occupants of rural sub-regions, visual artists are highly educated (RIPPLE, 1998). This was also found in the recent Crafts Council report with 54.5% of artists in Wales educated to degree level standard (BOP Consulting, 2012), and a high level of education was also identified in studies of artists by Markusen (2006). This is not found, however, in relation to other creatives, as demonstrated by Wojan, et al., (2007) who did not find the same level of educational attainment within performing artists; indicating a clear comparison between the population of rural locations and those operating within the visual arts sector.

2.3.3 Employment and self-employment in rural Wales

In Ceredigion, Carmarthenshire, Pembrokeshire and Powys, employment is concentrated within smaller firms or micro-enterprises. This is in comparison to more urban areas, such as Cardiff, Newport, Swansea and Wrexham, which provide greater employment opportunities due to a higher level of industrial output (Huggins & Thompson, 2015). In rural sub-regions there is a high level of self-employment and firms do not generate high profit levels. Instead, they are self-sufficient, sourcing materials and customers from within the locality. These patterns can also be found within the visual arts sector.

Creative work tends to be organised on a part-time, causal or self-employed basis. In addition to the high level of self-employment and micro-enterprises operating in the visual arts sector, artists are likely to undertake additional part-time work to supplement their creative income. This can be evidenced as only 27% of all respondents in the 2012 Crafts Council survey earn income solely from production (BOP Consulting, 2012). In this respect, those involved in the visual arts sector are characteristic also of the majority of creative industry workers, described by McRobbie (2002) as *'creative contractors'* who undertake additional work to supplement low-paying artistic engagements. This type of working style accounts for 65-70% of the craft sector (BOP Consulting, 2012) and includes work related to the utilisation of craft skills in

other areas such as community work, teaching, curating or consultancy (Brown, 2014). Similar findings have been reported specifically in Wales by Bryan, et al., (2000) who identified this sector as one of the largest creative sub-sectors in rural Wales, but with the lowest proportion of people in full-time employment. Here, 11038 artists were identified but only 12.6% of these were in full-time employment, instead, over half of all visual artists in the rural areas of Wales were self-employed (Bryan, et al., 2000) and by 2012 (table 2.1), 78.8% of artists were sole traders, with only a few companies operating in this sub-sector. Artists are therefore more likely to be self-employed and operating micro-enterprises.

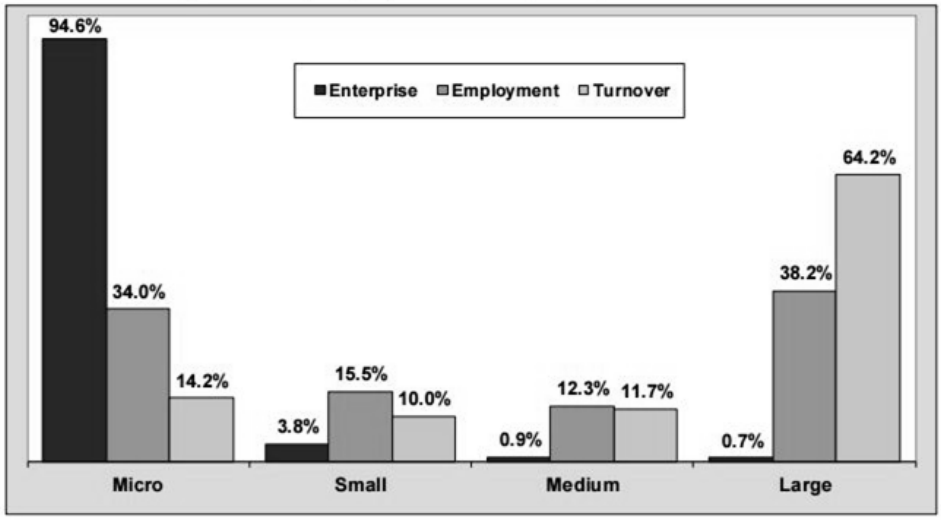
Table 2.1
What type of Business do you have?
(BOP Consulting, 2012p.108)

	UK %	**Wales %**
Sole trader	87.7	78.8
Partnership	5.8	13.8
Limited liability partnership	1.8	1.2
Private company limited by shares	2.9	2.2
Private company limited by guarantee	0.1	0.6
Co-operative	0.4	0.9
Other	1.3	2.5
Total	***100***	***100***

2.3.3a Micro-enterprises and self-employment in rural Wales

There are a significantly higher proportion of micro-enterprises in Wales in comparison to the rest of the UK and a large number of these firms operate within rural sub-regions. A micro-enterprise can be described as a firm that employs up to nine people, including self-employed and sole traders. There are 600,000 more micro-enterprises in existence now than in 2008 when the recession started (Dellot, 2014) and while all other business types have experienced static or negative growth, the self-employment sector has shown significant growth. For example, in the first quarter of 2014 alone 183,000 people across the UK became self-employed (Dellot, 2014). In 2014, the majority of active enterprises in Wales were micro to small and medium-sized enterprises, accounting for 99.3% of the total enterprises in Wales, of which micro-enterprises accounted for 94.6% (figure 2.6).

Figure 2.6
Overview of active enterprises by size
(Statistics for Wales, 2014)



These micro-enterprises make a noticeable contribution to the economy of the country. They represented the majority of the 231,100 private sector enterprises active in Wales in 2014, which employed an estimated 1.06 million people and had an estimated combined annual turnover of £116.6 billion (Statistics for Wales, 2014). They are prevalent in rural sub-regions where in 2014 the rural authorities of Ceredigion, Powys and Pembrokeshire had the largest shares in employment in micro-sized enterprises in Wales. Government support for micro-businesses has therefore become a priority in rural economic development to help improve productivity and job creation. Despite this, firms rarely achieve growth surpassing this business level because they do not demonstrate high levels of innovation (Day & Thomas, 2007). Instead, these enterprises indicate a preference for lifestyle priorities seen across the self-employed sector and highlighted in recent reports, as identified below.

In a report commissioned by the Royal Society of the encouragement of Arts, Manufacturers and Commerce (Dellot, 2014), a rise in self-employment and micro-enterprises was attributed to lifestyle choice, where there has been a shift from materialist to post-materialist values. This was also acknowledged in Dellot's (2014) report where self-employment types were presented, ranging from the optimistic and growth-orientated '*visionaries*' to the part-time hobbyist '*dabblers*' (table 2.2).

Within the visual arts industry, the shift in perspectives highlighted by Brown (2014) from hobby to business-orientated creators can be demonstrated in the movement of sector members

between self-employed tribes. The view of the artist operating out of a garden shed is more applicable to the *dabblers* self-employment tribe (Dellot, 2014), in which creative activity is seen as a hobby rather than an income generating activity. The increase in education and skills to enhance professionalism in this sector (Brown, 2014) and the income generated from this creative activity, however, suggests over 70% of artists are now occupying the '*locals'* category, serving the immediate vicinity to earn a modest income from their creative work (Brown, 2014).

Table 2.2
The six tribes of self-employment
(Dellot, 2014 p.8)

Type	Description	% of Self-employed people
Visionaries	Optimistic, growth-orientated business owners who are usually driven by a mission and sense of purpose.	22%
Locals	Relaxed and generally free from stress, they operate low-tech businesses which serve only their local community. They earn a modest income and many are close to retirement.	13%
Classicals	Generally older, these embody the popular image of the entrepreneur. They are largely driven by the pursuit of profit.	11%
Survivors	Reluctant but hard-working individuals who are struggling to make ends meet, in part due to the competitive markets they operate in.	24%
Independents	Freedom-loving, internet-dependent business owners who are driven by the opportunity to vent their creative talents.	19%
Dabblers	Usually part-timers, their business is more of a hobby than a necessity. A large number of retirees looking for something to do in their spare time.	11%

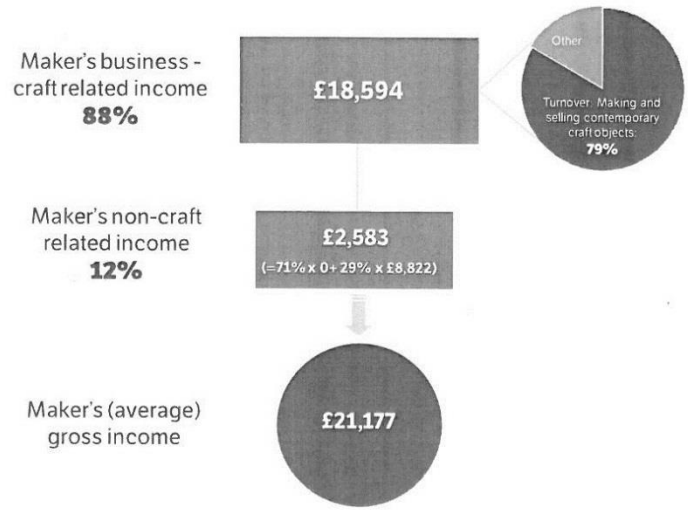
Dellot (2014) connects the move to earn a modest income from work with the quest for meaningful work, seen in artists as well as other groups within the self-employed workforce. Here, the type of work undertaken is more important to respondents than overall income; evidenced within the self-employed workforce where workers earn £74 a week less than their employed counterparts, yet are willing to continue this sacrifice to gain other benefits such as a greater freedom, meaning and control in their working practice (Dellot, 2014). The shared values evident in both visual artists and other members of the self-employed workforce and the prevalence of self-employment within the rural areas of Wales, indicates the working practices of artists are not necessarily exclusive to the visual arts domain. Instead, they are representative of a lifestyle seen within rural areas, where an increase in business activity does not necessarily equate to an increase in profits.

Self-employed workers within these locations tend to be older workers, some of whom are above the official retirement age. They have higher qualifications, as demonstrated previously, a longer length of work experience (Kempson & White, 2001) and they are also more likely to be female (Day & Thomas, 2007). For these individuals, additional part-time employment is often sought to diversify away from reliance on agriculture (Mahroum, et al., 2007) or to supplement income from their own businesses.

This is true also of those operating in visual arts, as previous studies have shown a prevalence of female activity (McDermot, et al., 2007; Knott, 1994) which has been linked to the high levels of part-time and self-employment within the sector. The need for flexible working hours due to family commitments (McDermot, et al., 2007), and the additional income provided by an employed spouse, have been identified as reasons for the dominance of female engagement in the sector. This is attributed also to the higher numbers of women who are employed part-time, are self-employed or work on a casual basis across Wales (Day & Thomas, 2007). For example, in a study commissioned by the Countryside Agency (2004), the lack of childcare facilities was found to be a barrier to full time employment for up to 40% of women. Instead, where women are employed in Wales, this often tends to be on an informal basis that is both characteristic of recruitment within micro-enterprises and of family members working within family firms (Jones, 2004).

Both those working within rural locations in Wales and those working within the visual arts sector are likely to receive low income levels. In the rural areas of Wales, workers earn at least 8% less than those in urban areas (Jones, 2004), and in 2000 the gross annual income received for visual art overall in Wales was amongst the lowest in the arts and creative industries (Bryan, et al., 2000). This can be evidenced again in more recent studies, as demonstrated by Fillis and McAuley (2005), where individual income averaged less than £10,000 per annum for almost half the respondents, and in the recent Crafts Council Report (BOP Consulting, 2012) where 80% of artists achieved a gross craft-related income of less than £20,000 per annum (figure 2.7). This latter report also acknowledged more financially successful artists working in the sector, who earned over £50,000 per annum for their creative work, however these accounted for only 7.6% of the overall sample population for this study.

Figure 2.7
Wales: Artists' average gross income, 2010
(BOP Consulting, 2012 p.107)



Instead of exhibiting business growth, self-employed and micro-enterprises within the rural areas of Pembrokeshire and Ceredigion have been identified as sustainable and self-sufficient. This is due, in part, to poor transport links with other areas of Wales and the UK in general (Jones, 2004). To maintain operations, these individuals utilise local intermediaries, sell products to the local markets (Jones, 2004) and are often based from home premises to cut down costs or to accommodate both work and family commitments. This can be evidenced also in over half of all visual artists across Wales, who pursue activities from their own home or a workshop on their own premises (table 2.3): thereby reducing costs and increasing self-sustainability, leading to an increase in longevity. Evidence of this was found in the study by Knott (1994) where over half of all businesses surveyed were established up to ten years earlier, seen again in the more recent Craft Council report where this had increased to an average of sixteen years (BOP Consulting, 2012). This result, coupled with the more mature age group, increasing involvement in the visual art sector (Barford, 2012) and the low level of income received for this type of work, indicates motives for involvement in the visual arts sector are unlikely to be profit driven.

Table 2.3
Where do you primarily carry out your craft practice?
(BOP Consulting, 2012 p.117)

LOCATION	UK %	WALES %
Space in room(s) in own home	21.3	20
Formal workshop on home premises	44.6	47.7
Individual premises away from home: rented	17.3	15.4
Individual premises away from home: owned	3.5	4.0

Shared workspace: rented	7.7	4.6
Shared workspace: owned	0.7	0.3
Clients site	0.9	1.5
School or FE institution	1.1	1.2
HE institution or fabrication lab	0.5	0.6
Other	2.5	4.6
Total	100	100

Instead, artists and those operating in the rural areas of Wales, prioritise a way of life characteristic of a lifestyle where the ability to manage complex work or family commitments, and gain meaning from work, is prioritised over profit (Fuller Love, et al., 2006).

2.3.3b Lifestyle enterprises in rural Wales

While traditional measures of success are based on financial performance and growth, those who prioritise lifestyle do not necessarily adhere to this. These individuals are often described as *'lifestyle entrepreneurs'* (Marcketti, et al., 2006; Walker & Brown, 2004) who undertake work aligned with personal values, beliefs, interests and passion. This is explained by Jennings and Beaver who state:

> *'..... contrary to popular belief, and a great deal of economic theory, money and the pursuit of a personal financial fortune are not as significant as the desire for personal involvement, responsibility and the independent quality and style of life which many small business owner-managers strive to achieve.'* (1995 p.187)

Rather than demonstrating entrepreneurial characteristics commonly associated with growth, these individuals prioritise the ability to inject self-expression into work and to manage complex work and family commitments. They do not necessarily view this work as a career but rather as a life strategy to achieve self-fulfilment (Marcketti, et al., 2006) and therefore desire to both earn a sustainable income and gain self-fulfilment from work.

This type of working pattern has been strongly associated with self-sufficiency, seen in rural areas and evidenced in a study of micro-enterprises by Galloway and Mochrie (2006). In this study, rather than pursue national growth strategies, individuals concentrated on increasing production in local markets. This is also true for those operating in rural Wales. Fuller Love, et al., (2006) note both the lack of motivation for business growth and pursuit of community or personal strategies as detrimental to business progress in enterprises operating in the rural areas of Wales. In these cases, individuals remained averse to facilitating growth, displaying instead an unresponsive attitude to change. They were also reluctant to adopt ICT strategies

due to lack of time or general suspicion of new technologies (Welsh Assembly Government, 2012). For these individuals, there was no motive to acquire additional business skills as they were already able to maintain sustainable and self-sufficient working arrangements.

A similar scenario was evidenced in artists located in the rural areas of Wales by Bryan, et al., (2000) who found a low level of business and marketing skills in this sector. This was also identified by Thomas (2007), where textile artists were aware of training opportunities but had not capitalised upon these, identifying a lack of time or cost as a barrier to participation. Research involving this creative sector as a whole, however, indicates a growing willingness to acquire additional skills (Fillis & McAuley, 2005; Brown, 2014). In Fillis and McAuley's survey, 94% of respondents felt it important to develop practice in terms of training, both in relation to artistic skills and marketing techniques. This was highlighted in a recent report on the craft sector by Brown (2014), where interest in personal development was linked to an emerging professionalism within the industry. Here, the sector's workforce was identified as business-orientated and focused on educational professionalism to enhance the value and quality of output. This indicates that the visual art sector as a whole, appears to be moving away from the vision of the hobbyist operating from garage or garden shed (Fillis, 2002) to an industry that demonstrates increasing levels of professionalism: although in some rural areas, where artists show similar characteristics to lifestyle entrepreneurs described earlier, this has yet to take effect.

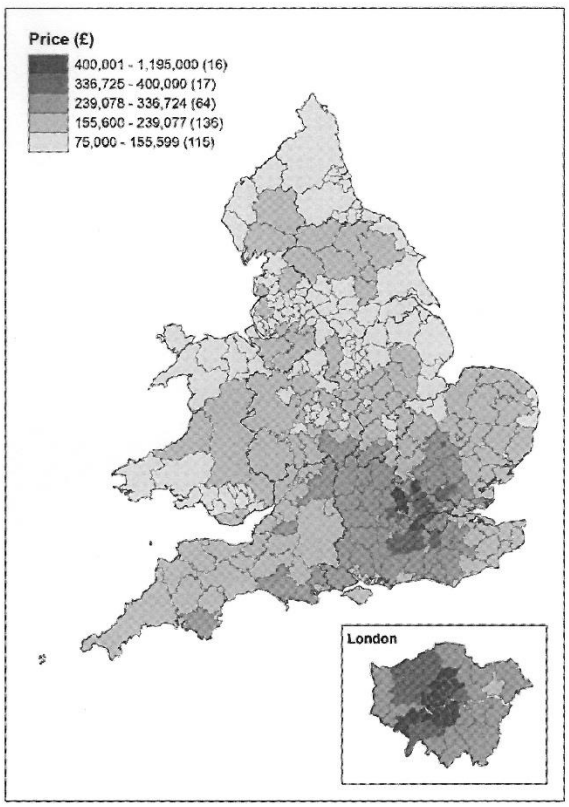
2.3.4 The attraction of rural areas for artists

Midmore and Thomas (2006) identify two main barriers to retaining businesses and younger workers in Wales: the lack of affordable housing in these areas and the lack of opportunities for professional growth in comparison to other areas of Wales. Despite this, Huggins and Clifton (2011) demonstrate that rural areas attract inward migration of artists. It appears that, unlike creatives operating in high growth areas such as media and ICT, or occupants of younger generations seeking greater opportunities for personal growth, artists are able to negotiate the barriers to micro-enterprise survival in rural sub-regions to remain working within these localities.

The lack of affordable housing has prevented many workers from remaining in rural sub-regions such as Ceredigion, Carmarthenshire, Pembrokeshire and Powys; but this is less of a

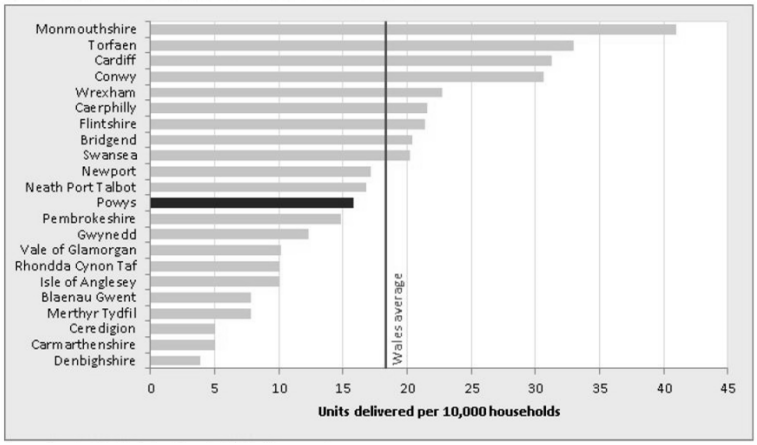
concern for artists who have resided in these areas for a significant period of time already, as discussed earlier. Rural locations have the greatest net-migration amongst the 45-64 age group (Jones, 2004) and this influx of older and more affluent generations has contributed to the increase in house values, meaning that younger people are priced out of the market (Midmore & Thomas, 2006). This can be seen in the higher house prices in some parts of Central and West Wales in comparison to other sub-regions (figure 2.8).

Figure 2.8
Median house price for all dwelling types by local authority in England and Wales, 2014
(Knowledge and Analytical Services, 2014)



The situation is further aggravated by the lack of affordable housing provision (figure 2.9), where the increase in affordable housing provision in the counties of Ceredigion, Carmarthenshire, Pembrokeshire and Powys is significantly below the average for Wales.

Figure 2.9
Additional affordable housing provision rate, 2013-14
(Knowledge and Analytical Servcies, 2014a p.31)



This is not an issue, however, for those operating in visual arts as half of those have been involved in their creative activity for over 30 years (BOP Consulting, 2012) and, therefore, may have purchased property while house prices were still relatively affordable. In addition to the lack of affordable housing in these areas, Midmore and Thomas (2007) note that opportunities for employment are particularly limited as roles tend to be low-paid, low-skilled and provide little opportunity for advancement. Again, this does not appear to be a concern for artists as they are more likely to be self-employed and take on additional work to supplement their income.

Artists are able to successfully navigate the barriers contributing towards outward migration so that they may choose locations based on the quality of the experience, rather than the resources available. Wojan, et al., (2007) describe this situation as one in which regional performance and artistic conglomeration do not necessarily rely on quantity in terms of resources, or human capital, but more in terms of quality of place. Markusen (2006) too has identified the importance of place, describing the preference for rural areas over city locations as a *'trade-off'* between being where the action is and achieving a particular quality of life. Wojan, et al., (2007) identify arts-rich areas which offer a certain quality of life as '*rural artistic havens'*. These *havens* are characteristic of mountainous regions and retirement destinations and therefore have strikingly similar physical and demographic attributes to Ceredigion, Carmarthenshire, Pembrokeshire and Powys.

Artists are attracted to these areas by a sense of place, and are able to sustain low profit-making enterprises to obtain a particular way of life available in these localities. This rural community lifestyle is recognised by the Economic Futures for Wales report by the Welsh Assembly Government (Economic Research Advisory Panel, 2010) as an increasingly important factor in business location choice. In this respect, a key implication for regional policymaking is the identification of the ways in which members of the rural workforce are able to both earn a living and gain self-fulfilment from work.

2.4 Rural policy, networks and support for the visual arts sector in rural Wales.

Walters & Lawton Smith (2002) have called for the recognition of location specific factors within the economy of rural locations, yet governmental support remains focused instead on the economically advantageous output evidenced in cities. This is problematic because, as shown by Markusen (2006) Wojen, et al., (2007) and Higgins and Clifton (2011), visual artists are attracted to rural areas where they make up the majority of the creative workforce. Therefore this *'one size fits all'* approach (Oakley, 2011) to creative policymaking is not representative of rural creative enterprises.

The focus on creativity considered capable of economic growth and located in cities is explained in the work of Wojan, et al., (2007) and Higgins and Clifton (2011). Here, these researchers show that the creative industries grouping (DCMS, 2001) has encouraged movement from traditional growth theories linked to resources and assets, to those considering a location's ability to attract creative people (Wojan, et al., 2007) and in doing so has narrowed this focus to activity within cities. Such areas provide a high concentration of professionals working in occupations such as advertising, architecture, design, film and the generation and exploitation of creative intellectual property (Cunningham, 2002) strongly associated with economic growth (Florida, 2002). Rural areas too display a high level of creative activity, but this is contained within visual arts and not associated with the same level of economic potential. This means that although rural areas have the ability to attract and retain creative activity, it is not necessarily the type of creativity supported in priority sector policy (Huggins & Clifton, 2011).

Instead, creative policies adopt a pan-Wales approach to sector provision. This can be seen in the support offered to foster financial success and growth, provided by national organisations

such as NESTA. In 2009 NESTA set up the Creative Business Mentor Network to help owner-managers of small firms realise the growth potential of their businesses (NESTA, 2015). Here, the intention was to assist owner-managers undertake business planning, understand their competition position and to improve their financial management and forecasting: thereby helping to stimulate and manage growth. Those eligible for this, however, had to be working within advertising, film, TV, digital media or games and demonstrate visible growth by achieving close to £1million turnover. This type of investment is not aimed at, or applicable to, those working within visual art in rural areas, yet represents the majority of pan-UK schemes which focus on the generation of intellectual property. In Wales, a similar strategy can be evidenced where £7million has been invested into a creative Intellectual Property Fund to secure such schemes for creative businesses (Hargreaves, 2010). There are no current schemes, supported to the same value, for the visual arts sector in Wales.

Rural economies therefore, appear to be lagging behind (Huggins & Clifton, 2011) as they do not identify visual arts activity as having the potential to contribute to regional development. For example, although the *Wales Spatial Plan* (Welsh Assembly Government, 2008) acknowledges the unique distinctiveness of each sub-region in Wales and the potential of the arts to indirectly stimulate growth, rural development strategies in Wales do not focus on visual art activity. This can be evidenced in the 2014-2020 Rural Development Programme for Wales (Welsh Assembly Government, 2015) that is primarily concerned with enhancing farm viability and the competitiveness of all types of agriculture (Welsh Assembly Government, 2015). This programme, formally adopted by the European Union in 2015, will invest just under 1.13 billion (euros) of public money over a seven year period to enhance economic growth in Wales, where 56% of support will be allocated to the management of natural resources and environmentally friendly farming practices. Activities within the tourism sector are highlighted as areas for enhancement, as well as increasing rural ICT skills and business training. Provision has been made for 13,000 training places to foster innovation and provide opportunities for knowledge transfer, co-operation and the creation of strong rural businesses (Welsh Assembly Government, 2015). This is heavily focused on investing in young farmers and encouraging food tourism, however, rather than investing in a range of creative sector production. Those working within the visual arts sector in Wales are, therefore, under-represented in regional strategies, as the sector does not appear to receive a level of investment in proportion to the number of those working within this industry in rural areas, as identified by Bryan, et al., (2000).

The absence of acknowledgement for visual arts may stem from a confused conceptual analysis of the visual arts sector in the DCMS creative industries mapping document definition (DCMS, 2001). Roodhouse (2011) suggests that it is difficult to imagine the creative industries without identifying artists as creative businesses, yet the subsectors of the DCMS documents do not define them in this way. Without a reliable definition of the visual arts it is impossible for arts officers in regional councils to provide tailored support for artists within that locality, or identify the economic potential of these enterprises. Instead, the majority of support is provided through a pan-Wales strategy with a strong community focus. In recent years, some consideration has been given to promoting creative production for both social and economic benefit in the creation of organisations such as Design Wales (Design Wales, 2015). Despite this, traditional support strategies for the arts, such as the small grants awarded by overarching organisations such as the Arts Council of Wales, remain the most visible while indirect support is provided through the creation of creative clusters, networks and hubs. These are located in centres such as Aberystwyth Arts Centre and local organisations such as Origins Dyfed and Ceredigion Craft Makers. In the following section, the importance of such creative networks and current support for artistic activity in Wales, is discussed in relation to the rural sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys.

2.4.1 Creative clusters and networks

Florida (2002) describes regional development as requiring a stronger connection between creative individuals, resources and capacities within a specific location in order to turn innovations into new business ideas and products. On this basis, some researchers have claimed that investing in artistic networks can help revitalise localities (Lloyd, 2005), attract a more diverse population (Florida, 2002) and contribute towards employment within a location (Markusen & Schrock, 2006). In this respect, creative networks and clusters have become an important consideration in UK creative industry policy, where cluster policies encourage public, private and third sector partnerships to support businesses and improve linkage, co-operation and collaboration (Huggins & Williams, 2011).

Creative clusters have been identified predominantly within urban areas (Florida, 2002), yet there is increasing evidence to demonstrate their prominence also within rural areas. This can be seen within the research location in the prevalence of creative community clusters, visible in the myriad of studios and galleries in small towns and villages which show some input from

public, private and third-sector partnerships. Pembrokeshire, for example, has a thriving arts and crafts community who produce an annual art and craft guide, published by Pembrokeshire County Council and sponsored by local businesses. In addition to this, within the research location, a vibrant creative community can be seen through local organisations such as Ceredigion Craft Makers, Origins Dyfed and Powys Arts Forum which provide small–scale exhibition spaces, facilities and peer support to foster creative work.

Opportunities to create networks and clusters can also be seen in the artistic centres, studio buildings and smaller performing arts spaces that Markusen (2006) highlights as essential for creative work. For example, Aberystwyth Arts Centre provides opportunities to take classes, attend talks and use well-equipped studio spaces. Also, smaller venues such as Carmarthenshire Centre for Crafts, provide space in which artists can interact and exhibit work. Unlike the cities described in Markusen's (2006) study, rural areas do not generally offer studios in which artists can live and work together, however, artist co-operatives within the location provide spaces in which individuals can work and exhibit together to create a cohesive working group.

Here, artistic centres such as Aberystwyth Arts Centre and Oriel Myrddin, as well as other studio spaces within the larger towns in the research location, have played a prominent part in the creation of networks by providing a central hub for local organisations. This type of space is highlighted as contributing to the creative pool by nurturing, attracting and retaining creative workers (Markusen, 2006) and at the same time enriching communities. Aberystwyth itself has been identified as a primary settlement of national significance for Wales (Welsh Assembly Government, 2008) and creative activities within this location are recognised in the Wales Spatial Plan (Welsh Assembly Government, 2008) as contributing towards both the cohesive community and economy of a locality through the creation of a unique cultural character. Creative clusters and networks are therefore emerging in Wales, but not as yet prioritised in rural development policies.

2.4.2 Current support for rural visual arts enterprises

Instead, the Arts Council of Wales (ACW) provides the main support network for artistic activity in Wales, through a pan-Wales and predominantly community focused approach. This can be seen in the 1998 ACW strategy *Building a Creative Society* which identified five core themes: ensuring diversity of opportunity to experience the arts, developing arts practice,

increasing participation, increasing attendances and public purchases, and developing the arts economy in Wales. A similar general approach was adopted again in 2010, when the ACW updated this strategy to communicate their desire for achieving a united sense of purpose (ACW Inspire Strategy) using three words: *make, reach and sustain*.

The Arts Council provides assistance to the sector though revenue funding for artistic centres such as Aberystwyth Arts Centre and partnership projects with sector specific organisations such as Design Wales. The majority of direct support provided by this organisation, for independent artists, can be seen in the form of small scale grants. These are offered for projects up to £5,000 and awarded for activities with a strong aesthetic, educational or community focus which are considered under an application by application basis (Arts Council of Wales, 2010). Some larger grants are also available. An example can be seen in the grants currently offered under the Creative Wales scheme, where awards of up to £25,000 are offered to just four or six successful applicants in each yearly round (Arts Council of Wales, 2010). For both schemes, a general application and selection is applied across Wales where initiatives are open to all artists operating within the region. Here, potential local differences in production or the requirement of support are not usually identified as criteria for selection.

In recent years, in addition to the Arts Council incentives, organisations and support networks, specifically targeting grass-roots creative groups and promoting cultural production in localities, have emerged (Bryan, et al., 2000). These are often partnered with larger support organisations, such as the Arts Council of Wales, and provide informal and accessible support for those operating within this sector. An example of this can be seen in the now completed Cultural Enterprise project, formed by the Arts Council of Wales and the Welsh Development Agency to foster collaboration between those working within creative industries in Wales (Ilbery & Saxena, 2011) and accessible to those operating in rural localities. Rather than providing financial aid, this project delivered business support to individuals and businesses not typically reached by mainstream business support providers (Ilbery & Saxena, 2011), recognising instead the need for a more tailored approach to support creative activity.

More recently, the need to promote creative networks and to provide greater support for the production of visual art has been evidenced in the creation of Design Wales Forum. Established in 2010 by Design Wales, the Forum supports the maintenance and capacity growth of the Welsh design community. It has yet to establish a presence within the sub-regions of the

research location however, as the majority of opportunities are offered from their central office in Cardiff (Design Wales, 2015). This network highlights the economic benefits of design to the business community through workshops which attempt to bring together business advisors, programme managers and sole traders operating within the industry to foster collaborative projects. Design Wales addresses the priorities identified in the Wales Spatial Plan by acknowledging this creative sub-sector as a potential economic driver. It is specifically interested in regional issues and leads a network of eleven European design organisations and regional policymakers. Such external input provides the organisation with knowledge of current regional engagement and best practice delivery. This is of benefit to those operating within rural localities, where a high number of artists work alone in isolated areas and therefore do not benefit from the exchange of skills, knowledge transfer or cross-sector working practices seen within urban areas (Bryan, et al., 2000).

Overall, support exists for artists operating within the rural areas of Wales but as yet policies and support organisations do not fully represent creative production or the creative workforce in these localities. In this respect, rural policy appears to neglect the contribution of the arts to economic and social regeneration in rural areas (Bell & Jayne, 2010). Instead, national organisations offering large-scale support to the creative industries sector, such as NESTA, remain focused on more profitable creative activity while the majority of support for the visual arts sector Wales is currently provided by the Arts Council of Wales. This organisation offers limited and community-focused opportunities within a pan-Wales strategy. Design Wales highlights the economic benefits of design to the business community and evidences the potential to assist creative enterprises in the future through a stronger location-specific focus, but has yet to establish a presence within the sub-regions of the research location.

2.5 The visual arts sector in other rural regions within the UK: Cornwall, Devon and Cumbria

Ray (1999) suggests that research should be more focused on territories in rural locations and marginalised social groups in these areas. In this section, research on artists in rural locations outside Wales is considered in relation to those already identified in Wales. This is included to demonstrate the similarities between those operating in these locations and therefore the potential relevance of this research to artists working within rural areas in general.

The consideration of artists within rural locations in England presents an interesting broader context to this research. This is because while the population demographics, creative activity and the physical attributes of these locations appear similar, investment in the visual arts sector is more visible in Cornwall and Devon, in particular. In Cornwall, this can be seen through Creative Skills, the business support agency for the creative sector (Harvey, et al., 2012). In these localities, the visual arts sector exhibits increased financial turnover. This indicates that although those working within visual arts may not necessarily be profit-orientated, investment in visual art in this area may be a contributing factor to the increase in income levels within the sector.

2.5.1 The rural economy of Devon, Cornwall and Cumbria

The rural areas of Devon, Cornwall and Cumbria, like Wales, are desirable localities in terms of the attractiveness of place. These areas, however, also demonstrate significant deprivation with some of the most challenging socio-economic conditions in the UK. For example, earnings in Cumbria are estimated to be 12.3% below the national average (Scott, 2010) and the continuous economic decline of Cornwall through the latter 20th century has created high rates of outward migration in this area (Bosworth & Willett, 2011). It could be argued that these localities constitute distinct peripheral sub-regions, as they demonstrate low levels of economic activity in comparison to the rest of the UK and have undergone structural changes in employment due to the declines in agriculture, fishing and mining. This can be seen in Cornwall, where the last working tin mine closed in 1998 (Meethan, 1998), and in Cumbria, where reliance on upland sheep farming is continually decreasing (Scott, 2010).

The decline of industry in these areas has been replaced with growing numbers of small businesses set up by older in-migrants and self-employed workers (Bosworth & Willett, 2011) who are often involved in creative production (Cornwall Council, 2012). As seen earlier in relation to Wales, businesses and self-employed workers within these areas often lack innovation (Day & Thomas, 2007): found in longitudinal research within Cornwall which found that, although in-migrants were better off when they moved to this region, their socio-economic position declined during their stay (Bosworth & Willett, 2011). In such areas, workers demonstrate high education levels but rely on local markets and resources. These common factors are highlighted by Bosworth and Willett (2011) and Scott (2010) as barriers to business growth.

Instead of demonstrating high levels of economic growth, the rural locations of Cornwall, Devon and Cumbria, like Wales, can be described as possessing the attributes of *'rural artistic havens'* (Wojan, et al., 2007) where there is a prominence of visual art, outstanding landscape beauty, an older and more affluent population and a strong creative community. Here, individuals are attracted by rural idyll rather than financial potential and so they are willing to trade off business progress for a particular quality of life (Invest in Cornwall, 2010).

2.5.2 Artistic occupations in Cornwall, Devon and Cumbria

Employment patterns for the creative sector in Cornwall, Devon and Cumbria are similar to those in Wales, demonstrating a high number of sole traders and self-employment. In Cornwall around 70% of businesses are micro-enterprises with less than 5% employing more than ten people (The Creative Unit, 2008). A significant number of enterprises entering and operating in these localities are based within the creative sector. For example, the Cornwall Pure business report shows that 59% of the enterprises attracted into Cornwall through inward investment have been creative ones, particularly design companies (Cornwall County Council, 2012). Devon too has seen an inward migration of creative enterprises where around 16% of these have moved to this area (Lancaster, 2006).

Rural areas in Devon, Cornwall and Cumbria demonstrate low economic activity overall but the creative sector appears to be increasing in productiveness. Cumbria, for example, has seen significant expansion of local creative activities and in 2005 the visual arts sector in this area had one of the highest levels of creative enterprise (table 2.4).

Table 2.4
Number of Businesses in the Cumbrian Creative Industries, 2005
(Cumbria County Council, 2008 p.10)

Advertising	32
Architecture	117
Art and antiques trade	34
Visual arts and crafts	92
Designer fashion	93
Video, film and photography	42
Music	38
Publishing	56
Software, computer games and electronic publishing	175
Performing Arts	38
Design	96
Total	813

In addition to this, the turnover for visual arts in Cornwall and Devon is increasing. This can be seen in the ABI statistics for Cornwall in 2004, which showed that turnover for the visual arts grew by approximately 50% since 2000, while GVA grew by approximately 60% (The Creative Unit, 2008). In Devon also, the turnover for visual arts grew by 73% between 1998 and 2004 (Lancaster, 2006).

2.5.3 Rural policy, networks and support for the visual arts sector in Cornwall, Devon and Cumbria

At policy level, Cornwall in particular has been increasingly committed to the creative industries since 1999, with total Objective One investment of £43 million, £10 million of which was committed to business and skills development programmes (The Creative Unit, 2008). The Arts Council has placed a major emphasis on improving the infrastructure for this sector in Cornwall as a way to generate inspiration and raise the standard of small businesses. Here, the aim is for a greater visibility for artists within an international arena to increase export potential (The Creative Unit, 2008). In addition, both Devon and Cornwall appear to have taken the lead in branding and policy initiatives, which are designed to create new markets for creative production. Therefore, in comparison to Wales, these development programmes appear to be more strategically organised with tangible outcomes. For example, under the Creative Kernow, Crafts project the recent *Made to Trade* scheme helped artists in Cornwall become more trade ready, then orchestrated collective national showcasing opportunities. Those involved evidenced direct benefits, achieving an increase in turnover within four months of engagement, followed by a continued increase in sales and trade enquiries (The Creative Unit, 2008).

In addition to the above, artists in Cornwall, Devon and Cumbria have the advantage of inclusion within the Arts Council England 'Turning Point' initiative (Arts Council of England, 2008). This was set up to foster partnership working and collaboration in the visual art sub-sector at local, regional, national and international level to benefit both artists and arts organisations. Organisational networks also appear to be more prominent in Cornwall and Devon, for example the Cornwall Art Programme involves organisations such as the Tate, Newlyn, Eden and the University College Falmouth, which deliver a series of important exhibitions for local artists (Cornwall County Council, 2012). This can be seen also in Devon, in the link between Plymouth University's Innovation Centre and Dartington Art Park. In this respect, these areas demonstrate strong examples of cluster policy, used to promote the

competitiveness of a region by bringing together major regional strengths in business, university and research centres (Huggins & Williams, 2011).

2.5.3a Creative clusters and networks in Cornwall, Devon and Cumbria

As identified above, and in comparison to Wales, Cornwall and Devon appear to have more prominent artistic centres, studio buildings and performing arts spaces; highlighted by Markusen (2006) as essential for creative work. Networks within these locations are more visible nationally and often linked into the cultural heritage of the area.

Similarities can be seen between networks in rural locations, for example, Devon, Cornwall and Wales all operate open studio programmes and Cornwall Design Forum functions in much the same way as the Design Wales Forum does. In addition to this, Devonshire Guild of Crafts and the Cornwall Visual Arts Forum are both supported by organisations such as Creative Skills in much the same way that the smaller creative organisations in rural Wales are supported through the Arts Council of Wales.

In contrast to Wales, however, Cornwall and Devon appear to have more prominent artistic hubs and, in these areas, artists appear more willing to undertake opportunities offered to enhance business skills through membership of business networks (Lancaster, 2006). Cornwall plays host to the oldest artists' studio in the country, Porthmeor Studios, which have been highlighted by Cornwall Council as contemporary art space with a national profile (The Creative Unit, 2008). Alongside this, the Tate Gallery in St Ives is one of the main attractions for the area. This gallery opened in 1993 and aims to be an *'international centre of art and exchange at the heart of Cornwall'* (Cornwall County Council, 2012). Falmouth College of Art also provides a hub of educational activity at the forefront of the contemporary art scene. In Devon, prominent artistic centres include Dartington Art Park and Devon Artsculture, both well-known and well supported creative facilities. In these areas, strong involvement in both business and artistic networks can be evidenced, as 40% of creative enterprises in Devon are members of business networks (Lancaster, 2006). This can be seen in contrast to Wales where, as described earlier in research by Thomas (2007), some artists remain resistant to enhancing their business skills, identifying a lack of time or cost as a barrier to participation.

Therefore, in comparison to both Devon and Cornwall, the rural sub-regions of Wales present a vibrant community art scene but this has remained based at grass roots level. This can be evidenced as, with the exception of Aberystwyth Arts Centre, networks within the rural sub-regions of Wales, including Origins Dyfed gallery or Cardigan Arts Centre, are popular but remain locally-known. Artists in this location are also less likely to seek out business support.

Overall, therefore, the rural regions of Cornwall, Devon and Cumbria demonstrate similar creative sector demographics in terms of age, employment, in-migration and creative lifestyle to Wales. Devon and Cornwall, however, enjoy greater provision for visual arts. This is visible in Cornwall where the concentration and quality of public and private gallery provision maintains a national reputation, while in Wales this remains limited primarily to public schemes supported by Arts Council project grants. This has meant that the visual arts activity of those based in Cornwall is more strongly aligned to the economic potential of the area, providing what *Staying Ahead* describes as *'the subtle but important linkages between the vitality of the creative core, the creative industries beyond and creativity in the wider economy'* (The Creative Unit, 2008). In contrast, within Wales creative activity is funded based on strong aesthetic, educational or community focus (Arts Council of Wales, 2010). While there may be a number of factors contributing to the increase in turnover seen in areas such as Cornwall and Devon, it is likely that creative clusters and policies, which help to create new markets for creative products in these localities, play a part in this.

2.6 Conclusion

Rural areas such as Ceredigion, Carmarthenshire, Pembrokeshire and Powys display limited opportunities, income levels and economic activity, yet, they attract visual artists. This is also true of other rural locations such as Devon, Cornwall and Cumbria. In these areas, artists rely on fewer resources and so are better able to sustain themselves using local markets, intermediaries and networks in remote areas. Those areas which attract this type of activity can be described as *rural artistic havens* (Wojan, et al., 2007). They evidence a high level of self-employment and micro-enterprises, but have remained economically inactive because owner-managers pursue lifestyle rather than profit driven priorities. Artists demonstrate similar characteristics to the workforce in these areas, this includes a higher than average educational attainment, a prevalence of part-time female activity and self-employment, low income levels and dominance of older workers. In this respect, similarities between those operating in the

rural areas of Wales, Devon, Cornwall and Cumbria demonstrate the potential applicability of findings within this research to rural areas in general. Here, artists also show similar characteristics to the self-employed workforce as a whole, because they are willing to sacrifice higher income levels to gain greater freedom, meaning and control in their working practice.

Despite the prevalence of visual arts within the research location, current creative sector policies do not fully represent the creative production or the creative workforce in these areas. In Wales, the Arts Council provides small-scale project grants, while local artistic networks provide the majority of visual art output in these areas. More tailored support organisations are beginning to emerge, such as Design Wales Forum, which highlights production potential with the visual arts sector, however, major pan-UK organisations remain focused instead on more economically profitable creative activity, so do not assist the majority of those operating within rural localities. Support available to the visual arts sector is by no means uniform across the UK, as Devon and Cornwall, in particular, demonstrate a greater investment in the visual arts sector with more prominent and nationally recognised facilities and local county council support.

Chapter 3: Motivation and satisficing

3.1 Introduction

The purpose of this chapter is to identify and discuss previous studies which explore conflicting motivational tensions both within visual arts and across broader workplace contexts. Smith and Lewis (2011) suggest studies in paradox theory can develop research in motivation by shifting the focus from conditions under which individuals are more driven by intrinsic or extrinsic motives, to the ways in which they are able to engage in these simultaneously. This is the intention of this research, focusing on co-existing paradoxical motives within the visual arts sector.

In this chapter, intrinsic and extrinsic motivational theory is used to describe potentially competing motives. The integration of these motives is discussed using self-determination theory (Deci & Ryan, 2002), paying particular attention to the intrinsically motivated experience of flow. Creativity, constraint and paradox literature is considered to demonstrate the existence of conflicting perspectives from a broader workplace context. Following this, previous studies involving similar situations are highlighted, such as those seen within the management of social and commercial perspectives for socially responsible organisations (Smith, et al., 2012), as well as the tensions between novelty and popularity for creative organisations (Glynn, 2000) and creative individuals (Mills, 2011) alike. This highlights the significance of this study in relation to both the organisational and self-employed workforce.

In the latter part of this chapter, satisficing approaches are described as those used by artists to create a balance between paradoxical demands. In addition to this, previous studies identifying the influence of socio-environmental factors in creative production are also discussed. In this context, satisficing is not just concerned with gaining satisfaction, but also with the productiveness of integrating two competing motives.

3.2 Intrinsic and extrinsic motivational theory

Motives can be grouped broadly into the areas of extrinsic reward and intrinsic experience in terms of their focus on the end goal (reward) or involvement in the task (experience). Intrinsic motivation is often seen as the strongest form of motivation and describes a collection of stimuli

which provide the incentive to carry out a particular task. This form of motivation was first acknowledged in studies of animal behaviour by White in 1959 (cited in Deci & Ryan, 2002) where animals would engage in playful, exploratory and curiosity-driven behaviours even in the absence of reward. Such spontaneous behaviour appeared to be completed for the positive experience associated with testing personal capacities.

These experiences are aligned with the individuals' inner desires and self-perception and are often considered to be the outcome of the self-actualisation of the individual (Maslow, 1970) gained through interest, involvement, curiosity or a positive challenge (Paton, 2012). Intrinsic motivation contains elements of task motivation theory, when an individual is motivated by the desire to engage with the task rather than reach the expected goal. It can also be seen as the facilitator for attribution theory (Miner, 2005), in which the individual attributes the success or failure of a task to their own efforts rather than skills or external influences. In contrast to this, extrinsic motivation relates to external factors that influence the actions, attitude or behaviour of the individual. This includes external rewards, time pressures, a desire for recognition and competition (Amabile, et al., 2002). A basic outline for these motivation types is detailed in table 3.1 below.

Table 3.1
Definition of intrinsic and extrinsic motivation
(Amabile, 1996 p.115)

Intrinsic Motivation	**Extrinsic Motivation**
Definition: motivation that arises from the individual's positive reaction to qualities of the task itself.	*Definition:* motivation that arises from sources outside the task itself
Includes	*Includes*
Interest	Expected evaluation
Involvement	External directives
Curiosity	
Satisfaction	
Positive challenge	Contract for reward

3.2.1 Intrinsic motivation in visual art

Intrinsic motivation is commonly associated with artistic activity and seen as a strong form of engagement with the creative act. This has been demonstrated in previous studies, seen in both

the stonemasons Yarrow and Jones studied (2014) and the writers Paton studied (2012). Evidence of intrinsic motivation within artists can also be seen in the *'lifestyler'* and *'idealist'* creative orientations identified by Fillis (2009), the *'self-orientated creator*' identified by Hirschman (1983) and the *'artisanal producer*' identified in the RIPPLE producer survey (1998).

In Hirschman's study, *self-orientated creators* placed the highest priority on fulfilling personal creative wants. These priorities were not necessarily designed to meet the expectations of peers (as seen in *peer-orientated creators*), customers (as seen in *commercially-orientated creators*) or the general public. Instead, artists demonstrated strong levels of intrinsic motivation in their preference for personal satisfaction, which was related to engagement with the activity. A similar situation was seen in Fillis' study, where the *lifestyler* orientation appeared to evidence strong intrinsic motivation relating to self-fulfilment. Here, individuals chose to work in visual art for the lifestyle involved and were willing to sacrifice higher potential income to continue living and working in this way.

In addition, the RIPPLE producer survey (1998), which involved artists based in Mid and West Wales, identified the *artisanal producer* who was described as working for personal satisfaction rather than the good of the business. In many cases, these producers lacked a strong business orientation or strategy; instead product pricing was allocated on an ad-hoc basis (RIPPLE, 1998), and attitudes were temperamentally anti-business. Some respondents refused to use commercial machinery associated with mass production. These artists were driven instead by a desire to engage with their artwork, and the rejection of conventional applications ensured they retained a high involvement in their work (RIPPLE, 1998). In the *self-orientated creator* (Hirschman, 1983), *lifestyler* (Fillis, 2009) and the *artisanal producer* (RIPPLE, 1998) identified above, involvement in creative production was undertaken for the enjoyment or satisfaction gained from the act itself. This draws strong parallels to the experience of *flow*, an intrinsically motivated state conducive to creativity, in which individuals engage in an activity for the enjoyment gained from the process itself.

3.2.1a The experience of '*flow*': an intrinsically motivated state

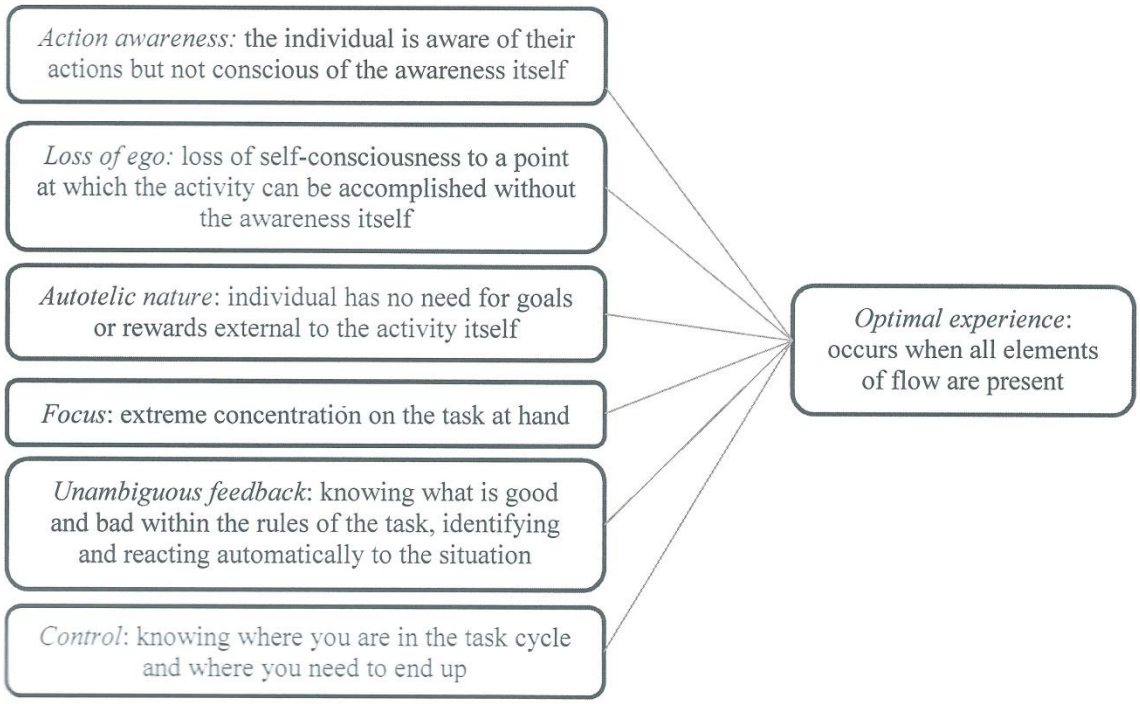
Developed by creativity researcher Mihalyi Csikszentmihalyi (1975), *'flow'* is an intrinsically motivated experience that produces an automatic, effortless yet highly focused state of

consciousness a person feels when engaged in a certain activity. The theory is not unique to creative individuals, as it has been used in other studies involving internet usage (Rettie, 2001) and sport (Roberts & Jackson, 1992), however, the concept originated from Csikszentmihalyi's early doctoral research on professional artists, looking at why they continued to engage in their creative activity for very little apparent reward. According to Csikszentmihalyi, these artists seemed to paint for engagement in the activity itself, an experience that he described as:

> *'So engrossing and enjoyable (that it is) worth doing for its own sake even though it may have no consequence outside itself'*. (1996, p.824)

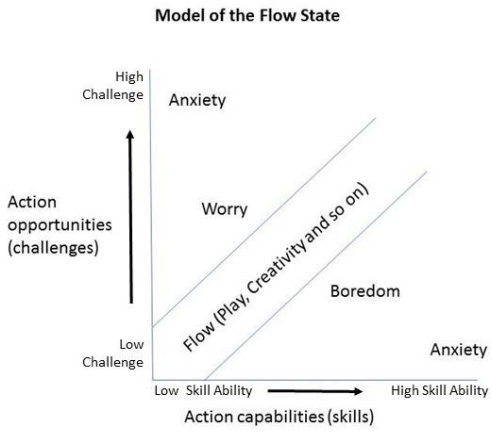
The notion of flow was aptly titled from Csikszentmihalyi's description of painters, who demonstrated a state similar to being carried along a river by a strong current and caught up in the flow of water (Paton, 2012). It is for that reason, the experience is often considered to be other worldly and similar in nature to Maslow's transcendal experience (1962, 1965, 1970) or to DeCharms '*origin*' state (1968). It has also been likened to the practice of zen or yoga and other forms of meditation, possibly even religious experience (Moltmann, 1972). The concept of flow itself, as identified by Csikszentmihalyi (1975), has been linked to other psychological states, but remains the most holistic and complete approach. This original flow state included six specific elements: *action awareness, focus, loss of ego, control, unambiguous feedback* and an '*autotelic nature'* (Csikszentmihalyi, 1975) which combine to describe the complete experience (figure 3.1).

Figure 3.1
Model of flow components



The strongest form of flow is described by Csikszentmihalyi as optimal experience (1988) and occurs when all elements of flow are present. When this is achieved, a strong flow experience occurs, when this is absent, activities either remain below the individual's ability or are too complex and therefore impossible to complete (Csikszentmihalyi & Csikszentmihalyi, 1988). The former case promotes boredom, while the latter can cause anxiousness if abilities do not meet the challenge (figure 3.2).

Figure 3.2
Model of the flow state scale
(Csikszentmihalyi, 1975 p.49)



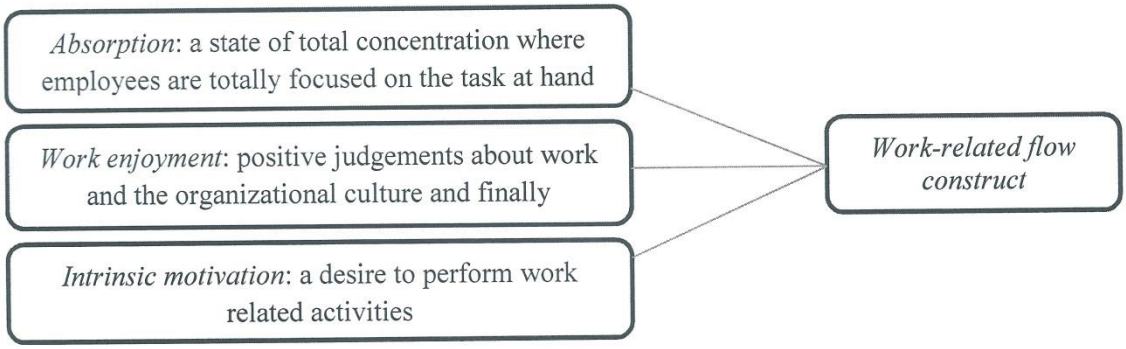
The actual experience of flow is described in the paragraph below (Roberts & Jackson, 1992). This was used by Roberts and Jackson, when studying athletes, to describe the components of the flow state:

> *'Perhaps you know this feeling that everything suddenly seems to go by itself. You are so concentrated on your task that you forget everybody and everything around you. Time flies without you noticing it. You can concentrate effortlessly, everything goes smoothly, and you really enjoy what you do. You know exactly where you want to go, and you have the feeling of total control. Nothing seems to be able to stop you, and you are totally immersed in what you are doing. In a way, you have the feeling that you coincide with the activity at hand. At that moment simply nothing else exists, you feel as if in another reality and that is a very enjoyable experience.'* (Roberts & Jackson, 1992)

As well as Roberts and Jackson, researchers such as Bakker (2005), MacIntyre and Potter (2014) and Paton (2012) have all identified flow as a motive for engagement. This experience is also investigated in studies of creativity within both psychological and organisational research. In the majority of cases, using a flow measurement developed by Csikszentmihalyi (1975) and relating to psychological research, the level of flow is examined over a set course of time. During this time, participants are requested to fill in a questionnaire at random times to capture present rather than reflective notions of flow-inducing activities. Other measurements, which have been more commonly used in workplace situations, include the flow state scale (Jackson & Marsh, 1996) and Bakker's (2005) work-related flow construct.

The flow state scale was developed by Jackson and Marsh (1996) as a measurement of flow in sport and physical exercise. This includes the description of flow detailed earlier and provides a generic perspective of the experience, using all elements identified by Csikszentmihalyi, which can be replicated for any research group. The work-related flow construct reflects the core elements of flow which are applicable to a workplace environment (figure 3.3) and acknowledges external factors such as the environment and interaction with colleagues as contributory factors to the flow process. This latter measurement therefore, encompasses the motives identified earlier in relation to artists and acknowledges the necessity of earning an income from the process, as well as other external factors such as recognition.

Figure 3.3
Model of the work-related flow construct
(Bakker, 2005)



The use of flow can be witnessed in over 40 years of motivational studies from Csikszentmihalyi's early doctorial research, published in 1975, through to recent studies such as those conducted by Yarrow and Jones, published in 2014. The main components may alter according to the research involved, for example, Bakker (2005) identified just three core elements, but the description of the experience has remained constant. This can be evidenced through the stonemasons in Yarrow and Jones' study (2014), where flow was experienced as a singular fluid action in which the artist, tools and materials combined to facilitate focus and concentration. The recent use of flow demonstrates its continued relevance to motivational research and creative practice.

3.2.1b Flow within the workplace

Flow is often associated with the concept of play or leisure time activities, yet Csikszentmihalyi (1975) found that this state was experienced more frequently in the workplace. The impact can be seen directly within the corporate sector through companies such as Microsoft, Patagonia and Toyota, who have realised that creating flow-friendly environments help people towards mastery and can increase productivity and satisfaction at work.

It is within these organisational contexts that the majority of studies involving flow have been investigated and scholars have highlighted the importance of flow to tackle complex projects. Moneta (2012), for example, found that intense and reoccurring flow was directly related to innovation in the workplace. Research has focused on flow within an organisational context, although investigations into the occurrence of this experience outside mainstream employment are becoming more prominent. This latter type of research, which is more relevant to the

motivation study presented here, considers instead the presence of flow within alternative workspaces such as those occupied by writers (Paton, 2012) and musicians (MacIntyre & Potter, 2014), or more generally within self-employment (Dellot, 2014). The link between flow, self-employment and the visual arts sector is supported by the work of Fillis (2002) who identified elements of flow within artists that are also seen across the self-employment sector. Examples of these include being able to control rather than be controlled, the need for independence, not being afraid to fail and having the perseverance to succeed. This demonstrates the applicability of this intrinsically motivated experience to both the visual arts sector and the broader workplace environment.

3.2.2 Extrinsic motivation in visual art

Hennessey and Amabile (2010) describe an early understanding of interaction between intrinsic and extrinsic motivation as operating in a *'hydraulic fashion'* (2010, p.581) where, as constraints were imposed, the level of extrinsic motivation increased and intrinsic motivation decreased. Evidence of this was documented, for example, in the writings of poet Anne Sexton who described constantly producing creative work because she loved doing so and where, at times, the promise of fame or money, expectations from mentors or family obligations threatened to hamper her ability to perform (Amabile & Pillemer, 2012). In her updated version of the *Creativity in Context* publication, however, Amabile refers to '*Synergistic Extrinsic Motivators'* which describe informational or enabling extrinsic factors, such as time constraints or a desire for recognition, that can in fact aid creative endeavours. This can be seen within task engagement in general, where although intrinsic motivation is important, the majority of activities undertaken by individuals are not completely intrinsically motivated (Amabile & Pillemer, 2012).

This is explained by Deci and Ryan (2002) who describe the freedom to be intrinsically motivated after early childhood as becoming constrained by social demands. Here, roles require individuals to assume responsibility for activities, regardless of the satisfaction gained from these. Evidence of this can be seen prominently within an educational setting, where intrinsic motivation becomes weaker as each year advances (Deci & Ryan, 2002). Extrinsically motivated behaviours are those executed because they are instrumental to a particular consequence; that is individuals engage in work in order to obtain some form of end goal. In this situation, the individual feels externally compelled into action. Such motives can be

grouped primarily into two main areas of reward and recognition. These are described below and are the basis of the extrinsic scale in the work preference inventory (Amabile, et al., 1994).

3.2.2a Reward and recognition

Previous studies have identified both reward and recognition as important to artists, particularly in situations where the artist must adopt both a creative and business identity (Cowen & Tabarrok, 2000). These motives can be seen within the '*peer-orientated creator'* and *'commercially-orientated creator'* in Hirschman's study (1983), the '*entrepreneur*' in the study by Fillis (2009) and the '*commercial producer'* in the RIPPLE producer survey (1998).

In Hirschman's (1983) study, *peer-orientated creators* desired recognition from the gatekeepers of the arts world (Becker, 2008). This is typically achieved through awards such as the Turner Prize, thus signalling to public and *'outsiders'* of the art world the value of the award winning artist (Penet & Lee, 2014). In this context, their position depends on the reputation gained from the product and they attach high importance to the authenticity of work (Becker, 2008). It is this authenticity that is evaluated by the gatekeepers rather than the ability to sell the product. In fact, being commercially successful, if not accompanied by industry recognition, prompted a strong negative reaction from *peer-orientated creators* (Hirschman, 1983). As Moulin explains *'lack of* (financial) *success can be regarded as proof of the honesty of the artist and presumptive in favour of his genius*' (1997 p.127). Therefore, success for the *peer-orientated creator* did not necessarily equate to financial reward, but instead to the integrity of the work. So, for some, achieving commercial success signifies a lack of integrity within the work. Rewards obtained from industry recognition can lead to commercial success, through being able to command a higher price for work and the ability to reach a larger customer base, although this was not a motive considered by the *peer-orientated creator*. In this respect, as described by Meyer and Even *'... the artist does not find products for the customer, but seeks the customer for his products'* (1998 p.273-274).

In contrast to this, *commercially-orientated creators* (Hirschman, 1983) achieved recognition through monetary transactions. They produced work to sell and were therefore customer-focused. Like the commercial producers in the RIPPLE survey (1998) and the entrepreneurs in the Fillis (2009) study, they exhibited an understanding of business strategy and the need to appeal to customer taste to earn a living from their work, demonstrating also a drive to do this.

In the case of the *commercial producer* (RIPPLE, 1998), the benefits derived from the product, rather than the creative process, presented a strong incentive to engage in creative work. The aforementioned survey, for example, found that some artists were motivated to produce specific souvenir-related artwork for retail (RIPPLE, 1998). The consideration of financial return as a motive was evidenced also in the majority of studies identified in this research including Fillis (2006), McDermot, et al. (2007), BOP Consulting (2012) and the recent Crafts Council report by Brown (2014). This demonstrates the importance of extrinsic as well as intrinsic factors to those operating within the visual arts sector.

3.2.3 The co-existence of intrinsic and extrinsic motives

Rather than operating independently, potentially opposing motives can co-exist in the production of visual art. This was the case in studies of artists by Amabile, et al., (1994) where, using the work preference inventory, intrinsic and extrinsic orientations were found to work positively together. A similar situation was identified by Tregear (2003) who also found a broad range of intrinsic and extrinsic orientations in the artists she studied. In this study, the fundamental aim for artists was to ensure the ongoing existence of artwork. In addition, Cowen and Tabarrok (2000) identified that artists desire profit, fame and critical praise as well as the personal satisfaction of producing work. Here, those who were able to earn a living from work were described as *'practical'* and operating in the real world.

The ability to do this, however, can be evidenced to different degrees. For example, in the RIPPLE survey (1998), there was a lack of complete distinction between the *artisanal* and *commercial producers*. Here, the majority of artists were situated within the artisanal category, desiring self-fulfilment from work, but were also likely to demonstrate some characteristics associated with the *commercial producer* which ensured the continuation of creative work. While the majority earned under £20,000 per annum for this, a few managed to achieve over £40,000 (RIPPLE, 1998). In this context, some artists appeared to be better able to manage co-existing motives. Amabile and Pillemer (2012) describe such situations, in which external reward is conducive to intrinsic motives, as those in which self-determination is not undermined. In these circumstances, both intrinsic and extrinsic motives are able to co-exist because individuals do not perceive extrinsic reward as a constraint, or a perceived loss of control. These can include reward and recognition for creative ideas, clearly defined overall

project goals and frequent feedback. Therefore, external evaluation which is desired, rather than seen as a form of control or constraint, does not work in opposition to intrinsic desires.

This simultaneous existence of competing motives can be evidenced within the self-determination motivational continuum (Deci & Ryan, 1985), where extrinsic factors become integrated with an individual's own needs and therefore provide an alternative to self-fulfilment when intrinsic motives are thwarted (Deci & Ryan, 2002). Self-determination theory suggests that although these strategies do not necessarily gratify psychological needs in the way engaging in an activity purely for the engagement itself does, they can provide some form of fulfilment in the presence of external regulation.

3.2.4 Self-determination theory

Self-determination theory demonstrates how artists can be primarily intrinsically motivated to achieve personal satisfaction, but exhibit extrinsic motives in particular circumstances where intrinsic motives may be otherwise thwarted by external factors. This is explained by Deci and Ryan (2002) in relation to the motivation of students. In their example, students may perform extrinsically motivated actions with resentment, resistance, disinterest or with willingness that reflects the inner acceptance of the task value. While in the former case the student is externally propelled into action and therefore experiences resentment, the latter case demonstrates the ability to align the external requirements of the task with personal goals. This is relevant to artists as it offers an explanation as to the different ways that they may be able to create work which they are paid for, ranging from the experience of resentment to the experience of acceptance.

Self-determination theory is similar to selfish goal theory (Huang & Bargh, 2014) where, in the latter theory, inconsistencies in behaviour happen as a person temporarily acts in correspondence with short-term goals. In self-determination, this is explained through Vallerand's hierarchical model (Deci & Ryan, 2002) which lists the three levels of motivation that co-exist within an individual. At a global level, motivations relate to long-term aspirations and are intertwined with values or beliefs which are developed over a lengthy period of time, described as life domains. Kasser and Ryan (1993) identify aspirations in relation to self-determination theory where intrinsic aspiration relates to the direct satisfaction of basic needs to achieve self-fulfilment, and extrinsic aspirations relate to obtaining wealth and fame. In the

former case, values and beliefs are aligned to the individual's psychological needs and success associated with intrinsic personal satisfaction, as seen in the *self-orientated creators* Hirschman (1983) identified. The latter, however, are more likely to view success in extrinsic terms such as obtaining recognition and or financial reward for their work. At this global level, motivational orientation may change, but this occurs over a period of years rather than days. In contrast, motives at contextual level may change over a shorter period of time. This level relates to different situations within an individual's life and involves recurrent variables, such as the need to earn a living. The final motivational level is described as situational and relates to day-to-day activities involving immediate or short-term goals. Here, motives are unstable and may relate to social factors such as the environment or people around the individual.

In this way, individuals may demonstrate global level intrinsic motives, such as the desire to achieve self-fulfilment, whilst adhering to situational level extrinsic motives, such as customer demand, in their day-to-day tasks. Here, the focus is on fulfilling the three basic psychological needs of autonomy, competence and relatedness that may be seen at global, contextual or situational level (Deci & Ryan, 2002). These needs are regulated by conditions external to the self, such as the physical environment, interactions with others and perceived position in society; they represent innate requirements rather than acquired motives. Competence relates to an individual's interaction with the environment around them and the ability to exercise personal abilities; relatedness refers to a connection with others and an awareness of your place in society; autonomy relates to the perception of being in control of oneself and one's behaviour.

The foundation to self-determination theory is based upon the belief that the human psyche gravitates towards a situation which fulfils such needs (Deci & Ryan, 2002). Therefore, without external influence or intervention, self-determination theory assumes people would engage in activities through inherent interest in the task itself and, in this respect, motives would remain purely intrinsic. In reality, however, life necessitates certain constraints and requirements which can either enhance or limit involvement in such challenges. The way in which an individual is able to regulate these external conditions, to promote involvement and persistence in a given domain, is described in the self-determination continuum (table 3.2). In each of these cases, the extrinsic motive to engage in the given activity remains but the consequence of performance varies. Internalisation and integration are the processes through which extrinsically motivated behaviours become more self-determined.

Table 3.2
The self-determination continuum with types of motivation and regulation
(Deci & Ryan, 2002 p.301)

Type of Motivation	Amotivation	Extrinsic Motivation				Intrinsic Motivation
Type of regulation	Non – regulation	External Regulation	Introjected Regulation	Identified Regulation	Integrated Regulation	Intrinsic Regulation
Quality of behaviour	Non self-determined ⟷ self-determined					

In integrated regulation, external requirements are synonymous with personal values, goals and needs that are already part of the self. Therefore, engagement in the activity is associated with a more positive experience. The external requirement remains extrinsic, because they are completed to attain an outcome rather than for inherent interest and enjoyment, however, this level of extrinsic motivation is the closest to intrinsic experience. In identified regulation, the action is completed because the outcome remains personally important, however, in this instance, the external requirement is accepted as a conscious decision, rather than integrated into own beliefs or values and, therefore, may not represent the individual's overarching values in a given situation. In contrast, introjected regulation is not accepted as one's own. Instead, the activity is performed to avoid guilt or shame or to obtain some form of external recognition. In this instance, extrinsic requirement is based on what others value, rather than on what the individual may value.

External regulation itself represents extrinsic as an antithesis to intrinsic motivation. Here, the individual is motivated to obtain rewards or avoid punishments only. The action that is completed bears no resemblance to the individual's own values and does not contribute towards the fulfilment of their own needs. Engagement is therefore unlikely to create a positive experience. In the final state, a-motivation is used to describe the lack of motive to complete an action. In this circumstance, the individual may not act at all or, instead, they act passively. Here, there is little or no motive to complete the activity and the individual feels unable to achieve an outcome or does not value this. The levels of motivation described in the self-determination continuum demonstrate how both intrinsic and extrinsic motivation can co-exist.

Self-determination theory has been used in studies relating to other artistic areas. MacIntyre and Potter (2014), for example, used this in their study of musicians as it was thought to be too simplistic to believe that musicians are either intrinsically or extrinsically motivated. Instead, and as seen across artistic genres, although self-fulfilment may be the preferred orientation,

artists face considerable tempation to produce the type of art that appeals to the greatest number of consumers (Cowen & Tabarrok, 2000). As Glaveanu and Tanggaard (2014) explain, creative people may desire to be distinctive in passion or self-expression and to nurture an identity that creates innovation, yet the daily pressures of meeting budgets encourages a more business-like approach. This is demonstrated within self-determination theory when the intrinsic motivation to create work may be undermined by external factors such as the necessity to earn an income.

At this point, compensatory strategies are instead pursued to achieve a form of gratification within a regulatory environment. This creates the foundation and motivation for the satisficing approaches seen within the creative sector. For example, Hirschman (1983) acknowledged that producers will create multiple products designed to fulfil different needs such as to earn a living, achieve critical acclaim or for the self. A similar situation can be seen in the RIPPLE producer survey (1998) where artists pursue different approaches to create work for the self and earn an income for this. Such approaches have been identified, although there has been little research conducted to consider why a particular approach is followed or how this may relate to artist motives. This is important as it relates to the ability to maintain a sustainable profession in visual art.

3.3 Motivation and tensions within the workplace

The existence of competing motives, such as the need to both earn an income and achieve self-fulfilment from work, as described in self-determination motivation regulation above, can be situated within organisational literature concerning paradox.

Hennessey and Amabile (2010) identify certain constraints and pressures in the workplace environment as detrimental to creative motivation, indicating that further investigations are needed to understand how such opposing demands may be aligned to enhance creative production. Here, external constraints, such as time pressures, can be seen as detrimental to the creative process when they are perceived negatively or where there is a lack of intrinsic motivation present. In these situations self-determination is undermined. Such situations can be compared to those where self-determination is not undermined and where, instead, these pressures can be conducive to creativity (Amabile & Pillemer, 2012). This demonstrates the ability of the creative worker to work through paradoxical situations to overcome constraints and remain motivated. Examples of this can be seen within visual artists in relation to

commissioned work and also within an organisational setting in relation to time pressures or worker autonomy.

This is a relevant topic within organisational studies as the focus on workplace creativity has occupied a prominent position in this area (Schaufeli & Bakker, 2008). Here, management teams are acutely aware that an understanding of motivation within the creative workforce can prove to be a valuable asset (Pilbeam & Corbridge, 2006). Evidence of paradoxical tensions within organisational settings and the self-employed workforce in other industries are discussed below. Satisficing approaches, as described as the end of this chapter, are presented as ways in which such paradoxes can be managed.

3.3.1 Creativity and constraint within the workplace

In a review of creativity, Hennessey and Amabile (2010) identified a significant volume of organisational research that focuses upon the impact of the social or work environment on the creativity of employees. Here, some of the constraints and pressures within the work environment were found to be detrimental to creativity, while organisation-wide supports, psychological safety, sufficient time, autonomy, developmental feedback and creative goals were facilitative. This suggests that the organisational drive for efficiency cannot be reconciled with creativity. Investigations into time pressures, however, have indicated that high levels of intrinsic motivation can help to create a balance between these conflicting objectives. In these situations, intrinsic motivation protects the individual from the potentially negative impact of constraint. This demonstrates the importance of understanding how external constraints and intrinsic motives can facilitate creative activity at organisational as well as individual level.

Hennessey and Amabile (2010) indicate that of all the specific aspects within the work environment, time pressure has received the greatest attention. The influence of this appears to be the most complex in organisational creativity literature. Gluck, et al., (2002) note that in some instances, time pressures may be viewed as a positive factor because they force artists to work. In contrast to this, Mainemelis (2001) suggests that extreme pressures make it impossible for individuals to become engrossed in the task at hand and therefore prevents the experience of '*Timelessness*', a state conducive to creative activity. Investigations by Amabile, et al., (2002) into the effects of time pressure on creativity, found this was described as negative only

when distractions were present and individuals did not believe the task they were working on was of considerable importance; otherwise creativity was enhanced.

The goal, therefore, appears to be to create an environment in which individuals perceive the activity as more important than the potential impact of the associated constraint, therefore allowing opposing factors to co-exist. According to Gluck, et al., (2002) this requires a high level of intrinsic motivation. These researchers identified two distinct groups of creatives, described as '*free*' and '*constrained*', who were used to study the impact of external requirements on creative work. Those assigned to the *free* group were self-employed freelancers including painters, sculptors or metal designers, while those in the *constrained* group worked within an organisational context and were, in most cases, architects. The results of the study indicated the *constrained* group of artists required a higher level of intrinsic motivation to cope with what they perceived to be a high level of external constraint.

This was also described in the concept of timelessness (Mainemelis, 2001) where the creation of a physiological space, in which the individual can become totally involved in the task, the prominence of clear goals within the activity, to facilitate engrossment, and the balance between the challenge of the task and individual skill level creates this intrinsically motived state. The latter is strongly associated with the theory of flow (Csikszentmihalyi, 1975) discussed earlier in this chapter. Similar to the flow, timelessness is more likely to occur in a workplace environment than in leisure time situations. Here, timelessness produces a strong emotional bond between the individual and their work; this fuels the passion required to sustain creative activity where there is a lack of immediate reward or feedback.

Amabile, et al., (2002), Gluck, et al., (2002) and Mainemelis (2001) all acknowledge the importance of a work environment in which individuals perceive the activity as more important than the potential impact of the associated constraint. Mainemelis (2001), however, identified such constraints as making it virtually impossible for the individuals to become engrossed in their work. Amabile, et al., (2002) and Gluck, et al., (2002) instead suggest that it is the perception of the constraint, rather than the constraint itself, that impacts upon creative activities. In this respect, paradoxical situations are likely to create conflict where there is an absence of intrinsic motivation and activities are not self-determined.

3.3.2 Paradox within the workplace

Lewis (2000) suggests that complexity, diversity and ambiguity within an increasingly efficient contemporary workplace create tensions in organisational life. These contradictory drivers are created through increasing technological change, global competition and workforce diversity. They produce what can be described as paradoxical situations. For example, managers may face an increasing pressure to both enhance efficiency while at the same time facilitate creative activity. As demonstrated above in relation to constraint, the different processes involved often appear to be at odds with each other.

By exploring paradox, researchers may progress beyond basic and distinctly different notions to recognise the complexity and diversity of organisational life (Cameron & Quinn, 1988). The notion of paradox can be used to describe conflicting demands, however, unlike dilemmas these tensions are in fact the two sides of the same coin (Lewis, 2000). This can be evidenced in intrinsic and extrinsic motivation also, as described in self-determination theory earlier, where extrinsic is the antithesis of intrinsic (Deci & Ryan, 2002). In her article, Lewis (2000) sets out a three focus framework through which paradoxes may be considered. This includes paradoxes for learning, of organising and of belonging. In the learning category, Lewis (2000) suggests the tension between old and new creates a barrier to learning, while in the paradoxes of organising she considers the potential opposition between control and flexibility; in the final category she explores the contradictions between workers as individuals or as members of a team. By theorising paradox, Lewis (2000) develops a construct that considers the daily contradictions within organisational life to enable a more in-depth understanding of their co-existence and relationship.

The dynamic equilibrium model of organising (Smith & Lewis, 2011) builds upon these three areas of focus to consider paradox from an organising and performing perspective. In this model, paradoxical situations can be described as those which contain the interplay between the organisational process and outcome, in order to meet employee and customer demands. Managing tensions can be accomplished by enabling cyclic acceptance and resolution strategies where the awareness of tensions creates acceptance rather than defensiveness. Here, existence and awareness of contradictions opens the organisation up to creative and opportunistic activities (Beech, et al., 2004) allowing them to continually improve. In this context, individuals accept that tensions can co-exist and are therefore able to pursue a more

objective and exploratory investigation into the relationship between them, in order to find synergies that may accommodate such opposing positions.

The existence of paradox has also been considered specifically from a managerial perspective, leading to the development of the paradoxical leadership model for social entrepreneurs (Smith, et al., 2012) using the cyclic acceptance and resolution strategies identified in the dynamic equilibrium model of organising (Smith & Lewis, 2011). In this paradoxical leadership model, the unique situation of those leading social enterprises provides the context for situations in which leaders must maintain commitments to their social cause, as well as their business plan. Smith, et al., (2012) suggest that the social and commercial perspectives of a socially responsible organisation are not separated from each other, but present a paradoxical situation which must be managed. Like the competing intrinsic and extrinsic motives considered within Pro-C Artists in this thesis, for social entrepreneurs the reconciliation of different goals are also essential to sustainability within their industry. So, in a similar way to the artists identified earlier, they may struggle to amalgamate these because they are often associated with competing identities, motives, value systems and norms (Tracey & Phillips, 2007). The inconsistencies that arise for social entrepreneurs in relation to social and financial demands create anxiety where, in response, individuals may engage in strategies such as splitting, polarising and choosing between opposing forces (Lewis, 2000) to reduce or resolve these tensions. Smith, et al., (2012) points out that choosing between these two opposing pressures can have a negative impact upon the firm's success and longevity. Instead, where these entrepreneurs are able to sustain and embrace these competing demands, creativity and productivity within organisations can be enhanced (Cameron, 1986).

Evidence of paradoxical tensions within an organisational context demonstrates that motivational tension is not necessarily exclusive to the creative sector. While Pro-C Artists must manage the tensions between intrinsic and extrinsic motives, in relation to earning an income and gaining self-fulfilment from work, internal and external tensions are also apparent within an organisational context and relate to, for example, the need to generate profit while also maintaining a socially responsible business.

3.3.2a Paradox within self-employment

Paradoxical situations are described mainly within organisational settings but can also be seen within self-employed workers. The values and workplace characteristics of artists can be seen across the self-employed workforce, pertaining to the importance of gaining meaning and enjoyment from work. Dellot (2014) suggests prioritising lifestyle rather than the ability to generate high levels of income is not necessarily unique to those operating within the creative sector, but seen across the self-employed workforce where work is considered more meaningful than in a typical job.

The paradox between gaining self-fulfilment and earning an income from work can be seen within freelance fashion designers in New Zealand, studied by Mills (2011) and also within older self-employed portfolio workers seen in the Platman's study (2004). In Mills' 2011 study, designers grappled with these conflicts in the '*creativity-business tension',* described by Mills as the requirement for business to come first. Here '*the creative side is important but must be put in its place'* (Mills, 2011 p.181). At the heart of the tension a conflict exists between the designers' need to express their identity through their work and adhere to consumer demand.

Platman's study (2004) also demonstrates similar tensions in older self-employed workers, drawing parallels to the dominance of the mature worker within the visual arts sector. In this study, workers described the need to create a balance between the benefits and disadvantages of freelancing in relation to autonomy and control. Self-employment gave these freelancers a regular and varied source of income, which provided satisfaction and the freedom to work around life commitments, and was particularly important in the case of female freelancers. This was, however, set against limits to financial rewards, where experienced freelancers felt they were worth more than companies were willing to pay for their services. Here, participants described often needing to undertake work that was not necessarily of their choosing, as well as the need to maintain good relations with returning clients.

The aforementioned study demonstrates, on the one hand, a positive perspective of self-expression independence and control while, on the other hand, a negative perspective of fragmentation and insecurity which could also be applied to Pro-C Artists. Despite the temporal nature of their employment, the freelancers in Platman's study (2004) showed a high level of self-fulfilment and remained engaged in their work after retirement age, although this may have

been due to necessity rather than choice. In this respect, workers evidenced satisficing in their acceptance of lower fees to remain working in an area that gave them both greater flexibility and satisfaction.

3.3.2b Paradox within creative organisations

In addition to the above, paradoxical situations can also be evidenced within the creative organisations as well as artists. In this sector, paradox commonly refers to the opposing desire to support and market creative production as well as encourage individual inspiration (Murnigham & Conlon, 1991; Lampel, et al., 2000) and therefore draws strong parallels with the nature of the research conducted in this thesis.

Lampel et al., (2000) discuss the existence of paradox within creative industries outlining polarities that shape creative management practices. While the reconciliation of artistic values with the economics of mass entertainment is considered necessary, to ensure that creative products attract audiences which can support them, the values within these two perspectives are often considered to be in opposition to each other. This is further explained in the work of Glynn (2000) who segregates these two different perspectives into groups of managers and groups of musicians within the Atlanta Symphony Orchestra. While the musicians appear to be passionately committed to the creation of classical music, rather than promoting the accessibility of the genre, the managers and administrators desire instead to make classical music more popular. Glynn suggests that it is impossible to resolve this conflict without destroying the identity of the orchestra and so co-existence is enforced.

The need to both preserve the integrity of the work and increase popularity, as seen in the orchestra example above, also relates to the manufacture of creative products. Here, the desire to amalgamate novelty with functionality to produce a saleable product highlights the source of demand for the product itself and whether this is consumer-led or artistically inspired (Lampel, et al., 2000). In this context, opposing pressures can be seen where a product must be differentiated but remain within artistic and aesthetic conventions. These considerations can also be seen in Hirschman's (1983) *peer-orientated creators* and *commercially-orientated creators.* In the latter type, demand is fulfilled by the artists who adhere to the tastes of the consumers, while in the former demand is created by the artists who produce work and then find the appropriate customers to buy this.

The management of these tensions is paramount to achieving a saleable product and therefore artists must create a balance between these paradoxes to ensure financial viability, just as managers operating within creative organisations must create a balance between artistic values and the economics of mass entertainment. Acknowledgement of the need to manage these tensions is described by Glynn (2000) who notes that, although tensions exist within the Atlanta Symphony Orchestra, musicians and managers are aware of the need to balance the music-driven and the revenue-driven perspective to ensure sustainability. In this way, the existence of such tensions assists creative production within the orchestra. Paradox can therefore be seen as the juxtaposition between two potentially competing motives, beliefs or values within an organisational or self-employed context, while the ways in which freelancers and employees alike create a balance between these motives is evidenced in the satisficing approaches they use.

3.4 Existence of motivational tension: satisficing

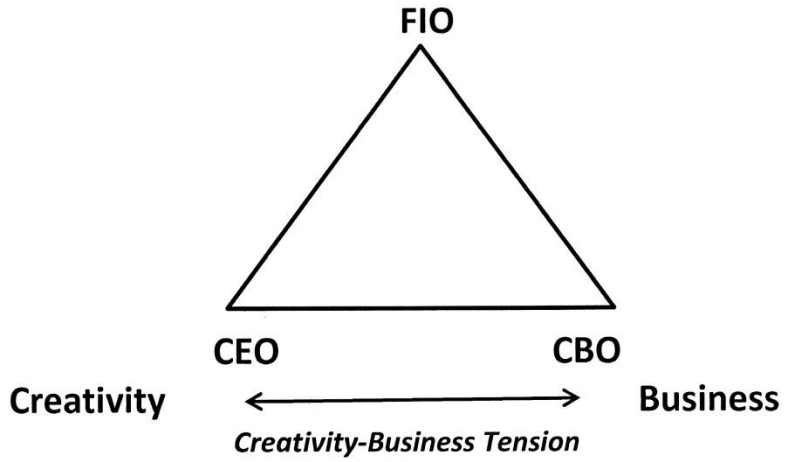
In economic terms, *satisficing* refers to the behaviour of firms in which they seek to maximise profit only to the point necessary to maintain a sustainable business; beyond this, profit is sacrificed for other higher order needs (Kaufman, 1990). Therefore, from a paradox perspective, satisficing behaviour is concerned with integrating two competing motives to maintain production. It is used within this research to explain the approaches used by Pro-C Artists to manage intrinsic and extrinsic motivational tension.

As noted by Smith and Lewis (2011), there is little current evidence to explain how organisations and individuals manage the tension within paradoxical situations. While external constraint has been found to have an impact on creative activity and organisational productivity (Amabile & Pillemer, 2012), and paradoxical tensions have been highlighted as important to provide a greater understanding of organisational behaviour (Cameron & Quinn, 1988) and creative production (Lampel, et al., 2000; Glynn, 2000), only a few studies have considered the actual approaches used to create a balance between these. For example, Glynn (2000) considers the different perspectives of musicians and managers in relation to the firm's capabilities and resources, but lacks detail of particular approaches that can be applied within other contexts. Cowen and Tabarrok (2000) also identify the tensions that can be created by changes in economic conditions, income and taxation, but they focus on the impact this may

have upon the type of art produced rather than the approaches or motives employed in the creation of the artwork.

In contrast, Smith, et al., (2012) present a possible strategy to create a balance between social and financial tensions in the paradoxical leadership model for social entrepreneurs, using three managerial skills. *Accepting* requires managers to acknowledge the simultaneous existence of these competing demands; *differentiating* requires managers to identify the attributes and requirements of each and *integrating* encourages ways in which these demands can be seen as operating together in a productive way. Mills (2011) also identifies three orientations that deal with tension between creativity and commercialism within the design industry. Those individuals who are within the creative enterprise orientation (CEO) are primarily motivated by a quest for self-expression and recognition rather than a desire to make money. Those within the creative business orientation (CBO) in contrast have business aspirations and identified themselves as essentially business people taking advantage of an opportunity within the design industry. Finally, those within the fashion industry orientation (FIO) are primarily motivated by a desire to participate in the fashion industry. While the latter two orientations are able to create a balance between creativity and business tensions, those within the creative enterprise orientation struggle with this, often finding the demands of the business prevent creativity and self-expression. This is shown in figure 3.4.

Figure 3.4
The enterprise orientation space
(Mills, 2011 p.186)



This research by Mills identifies distinct orientations to evidence the existence of competing motives. It does not, however, investigate the approaches used to create a balance between

these tensions, as is the intention of this thesis. Instead, these examples demonstrate the existence of internal and external tensions within an organisational context as well as within the creative sector, thereby demonstrating the contribution research into this area makes to organisational literature as well as creative sector studies.

3.5 Factors that may facilitate motivation and satisficing behaviour

For researchers such as Amabile (1996) and Sternberg and Lubart (1995), the social context and environment are important factors in understanding creative motivation and should be taken into consideration to investigate variances within this. Amabile (1996) describes '*creative situations'* in which environmental and social conditions are considered, alongside the creative domain, creative individual and creative process to positively or negatively influence creative drive. In addition, researchers such as Sternberg and Lubart (1995), Yarrow and Jones (2014) and Drake (2003) have identified external factors as important to creative activity. These include the environment in which the artist works (Sternberg & Lubart, 1995; Drake, 2003), the materials and tools the artist works with (Yarrow & Jones, 2014) and the location in which creative activity takes place (Wojan, et al., 2007). As demonstrated in Chapter 2, artists are attracted to rural areas (Markusen & Johnson, 2006) and in these areas networks are particularly important in fostering creative activity (Huggins & Williams, 2011). In the study of women potters within Wales by McDermot, et al., (2007), external factors were found to have an impact upon the motivation of the participants by either hindering or assisting the creative process. This highlights the importance of considering factors within the creative situation for creative production. In this section, factors that have been identified in previous studies such as the environment, materials, tools and networks are identified and discussed.

3.5.1 Environment

In a study of creative activity and locality, Drake (2003) found that creative work is indivisibly linked to location. Here the attributes of the locality such as reduced costs, marketing advantages, social or family networks and infrastructure were influencing factors, and the individual's response to a place provided stimuli for creative activity, as explained below:

> *'A creative worker's subjective, personal or emotional response to a place will affect how they may use attributes of that place for aesthetic inspiration.'* (Drake, 2003 p.513)

This demonstrates the potential importance of the environment for creative engagement. Sternberg and Lubart (1995) also identify the economic environment as providing a major influence in fostering different types of creativity. A *Bear Market* describes a culture which is facing hardships and may be conducive to the type of creativity that flourishes in the face of adversity, whereas a *Bull Market* nurtures individuals who require a supportive and rewarding environment.

In addition, achieving a quality of life and gaining inspiration from the landscape have been described in previous studies in relation to creative work. This could be seen in the women potters identified in the McDermot, et al., study (2007) and in artistic havens identified by Wojan, et al., (2007). Rosenfield (2004) suggests that the location may also be a significant factor relating to practicality, providing an alternative attractiveness to rural regions; for example, in a study by Collis, et al., (2011), rural locations appeared to facilitate creative work as lower living costs provided a greater freedom to engage in such activity. In this study, a third of visual artists and musicians identified affordability as one of the main reasons for living in a rural area, where they could pursue creative work from home-based studios. In this respect, as demonstrated in previous studies, the environment in which the artist works can impact upon creative activity and contribute towards explaining variances in production.

3.5.2 Engagement with material and tools

In previous studies, the materials and tools used by artists have been identified as facilitating the creative process. This is evident in the women potters in research by McDermot, et al., (2007) who described their relationship with clay as a reason for engaging in visual art. In the aforementioned study, some of the women spoke of the need to express themselves through clay, that the material was the right one for them to experience flow. The relationship between the activity and the material appeared to be of particular importance to those working with the creative arts, relating to their identity and their skill in utilising the qualities of the material, as described by potter Harold Paris:

> *'My hand and every mark in the clay is a sign that I am here now – at this instant – and this clay is what I am and what I will be.'* (Adamson, 2007 p.48)

This has been evidenced in other artistic sectors also, seen in the study of musicians by MacIntyre and Potter (2014) where the instrument was considered an extension of the self and

the experience of playing related strongly to intrinsic desire. A similar experience was described in the study by Yarrow and Jones (2014) where engagement in stonemasonry was described as the drawing together of the mind, body and material through process to create a positive experience. Therefore, in addition to the creative environment, as discussed above, the materials and tools used by artists can impact on creative production.

3.5.3 Creative networks, partnerships, family influence and support

Creative networks, role models and partnerships have also been identified as providing inspiration and a supportive environment in which creative work may flourish. An example of this can be seen in the artists interviewed by Csikszentmihalyi (1996) who often identified creative individuals that inspired them from an early age. In addition, Drake (2003) identified local creative networks as providing stimuli for creative production. This demonstrates the importance of creative networks, partnerships and family members in creative production.

3.5.3a Creative partnerships

Partnerships are often considered the catalyst for creative ideas. The more practical aspects of such partnerships are evidenced in research such as the RIPPLE producer survey (1998) which identified the operation of family run enterprises as particularly prevalent in this sector. Here, partnerships were beneficial in terms of providing additional skills to assist the business, thereby increasing the likelihood of longevity and success, or in terms of alleviation of financial pressure where the additional income of a spouse may compensate for the low income achieved by the artist. This indicates that support from family partnerships may help artists manage the tensions between intrinsic and extrinsic motives by providing additional resources to allow them more freedom to engage in self-fulfilling creative activity.

3.5.3b Contemporary arts scene

Access to the contemporary arts scene, through national artistic centres, has been identified in previous studies as important to some artists to provide inspiration for creative work. This can be seen in the study by Drake (2003) where access to creative communities provided stimuli to engage in creative activity through the exchange of ideas and techniques. In the study of women potters by McDermot, et al., (2007), some participants also acknowledged the usefulness of

gaining access to contemporary artwork though national exhibitions in centres such as the Tate Modern.

While for some of the women potters this provided ideas for new work, for others it was considered to be moving away from functional and useable items that generated sustainable income. Individuals in the latter grouping instead described contemporary exhibitions as exemplifying the type of conceptual and aesthetic '*high art'* work favoured by art critics (Adamson, 2007) which was designed to be viewed, but not necessarily used and therefore less frequently purchased. In contrast, the work they described producing was skilfully crafted and created with a specific purpose in mind. This suggests that the contemporary arts scene provides inspiration for creative work in some cases, but also presents a barrier to the sustainability of the creative lifestyle in others.

3.5.3c Creative organisations and networks

In addition to partnerships and the contemporary arts scene, creative organisations and their associated networks have been identified by previous studies as facilitating creative work. Drake (2003), for example, found that social networks and communities of creative workers provided prompts or stimuli for creative work. These may be more significant for artists operating within remote locations by providing access to peer support and the provision of professional development workshops within the location, as well as acting as outlets for selling work. In addition to this, these networks also provide the means by which artists may remain connected to industry peers but maintain enough distance to allow submersion in their own processes. The latter case was found by Drake (2003) where some creative workers in less urban areas described the environment within the wider locality as assisting them to tap into their own imagination, requiring *'personal space'* or distance from the distractions of intensive networks. As described in Chapter 2 earlier, Markusen (2006) highlights artistic networks as contributing to the creative pool by nurturing, attracting and retaining creative workers. Networks therefore contribute towards the attraction of a location for those operating within creative sectors and provide the space and facilities in which creative work can take place.

3.6 Conclusion

Previous studies have identified the existence of both intrinsic and extrinsic motives within artistic types who often have a stronger orientation for one over the other, but require both to sustain the production of visual art. Self-determination theory describes the co-existence of these two motives; here individuals desire to fulfil internal psychological needs of relatedness, belonging and autonomy. When engaged in an action that fulfils all three needs, individuals are described as highly intrinsically motivated, as seen in the theory of flow. When this motivation and experience is thwarted by external constraints, however, such as the need to earn a living, individuals instead pursue compensatory strategies. In this situation, extrinsically motivated actions may be performed with resentment, resistance, disinterest or alternatively with willingness that reflects the inner acceptance of the task value. The latter perspective is likely to be more productive as individuals who view extrinsic constraints in a positive way are more able to create a balance between conflicting interests.

These conflicts are not necessarily exclusive to the creative sector as paradoxical situations exist within creative and non-creative settings and at organisational and individual levels. In organisations operating outside the creative sector, such as social enterprises, paradox can be seen in the managerial objectives to both generate profit while also maintaining a socially responsible business. In creative organisations, such as the Atlanta State Orchestra, paradox can be seen in the opposing desire to support and market creative production, as well as encourage individual inspiration. In self-employed designers, this is also evident in the need to create a product to sell as well as for self-fulfilment. In addition to this, socio-environmental factors within creative situations such as the existence of networks, location, artist tools and materials have been identified as important in investigating variance within creative production.

This literature review has highlighted several areas suitable for further research which will be addressed in this thesis, shown in table 3.3 below.

Table 3.3
Areas for further research identified and addressed in this study

1.	Further development of current motivational research to consider how individuals manage co-existing paradoxical motives within the workplace.
2.	Further development of current research into creativity-business tension to consider how individuals manage this to maintain creative production.
3.	Further research to address the lack of current research involving visual artists in the rural sub-regions of Wales.

In particular, research in this thesis contributes to the call for further investigation into paradox theory by Smith and Lewis (2011). These researchers suggest future studies could develop motivational research by considering how individuals engage in extrinsic or intrinsic motives simultaneously rather than on conditions under which each set of individual motives are displayed. This is undertaken in this study through the exploration of satisficing approaches, to consider how the existence of motivational tensions and use of socio-environmental factors may impact upon the production of visual art.

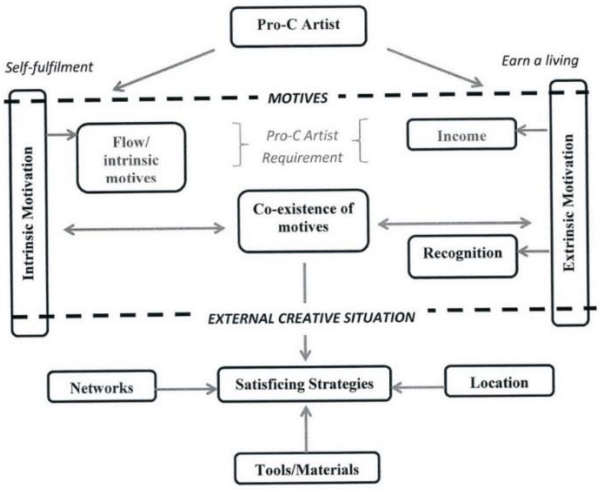
Here, research builds upon the work of researchers such as Amabile and Pillemer, who identify the existence of intrinsic and extrinsic motives in creative individuals, Lewis, who identifies the importance of understanding the nature of paradox within the workplace and Mills who describes the creativity-business tension that exists in creative production. This is done by investigating the satisficing approaches Pro-C Artists use to create a balance between opposing motives and maintain a sustainable business. These types of satisficing approaches have been identified in the visual arts sector previously where, for example, artists combine small quantities of high value goods with lower value items designed for a high sales turnover. Although approaches have, therefore, been demonstrated previously they have not received consideration in relation to the co-existence of intrinsic and extrinsic motives, or in relation to organisational paradox theory, as is the intention of this research.

In addition to the above, this research will address the lack of previous studies involving artists based in these rural sub-regions of Wales, as discussed earlier in Chapter 2. These artists have received little previous acknowledgement in literature, despite this activity being one of the largest creative sub-sectors in Wales. There have been few prominent surveys conducted concerning the visual art sub-sector. In general, large-scale surveys for those working in the sector are unable to provide data for these sub-sectors alone and particularly in rural areas, as artists cannot be identified from census data. This is because creative businesses are often too

small to register for tax purposes and those who are self-employed are engaged in short term contracts and are difficult to locate. Those studies that do consider visual arts at local level, such as the RIPPLE producer survey, were conducted over fifteen years ago or remain unpublished. The relative lack of research involving the creative sector in the rural areas of Wales is significant and one that this thesis aims to address, as rural areas attract a higher level of visual arts and therefore, collectively, contribute towards the majority of artistic produce seen within such localities.

In summary, this study extends current motivational research by considering motivation and paradox within a rural creative population. This investigation into tensions in the production of visual art, using a research population and geographic location that has received little previous attention in motivational literature, provides both a new perspective on paradox theory and presents potential implications for creative production and policymaking within rural areas and the visual arts sector. To address the gaps in current literature, as described above, intrinsic and extrinsic motives will be considered alongside external socio-environmental factors such as location, materials and networks, which have been identified in previous studies and may have an impact upon the motives and satisficing approaches used by Pro-C Artists. Co-existing motives and external socio-environmental factors will be used to consider how Pro-C Artists experience intrinsic and extrinsic motivation and balance the tensions and contradictions between these. The way in which the co-existence of motives and external socio-environmental factors will be investigated, to identify the satisficing approaches used by Pro-C Artists, is shown in figure 3.5 below. This is explained in greater detail in the following three chapters.

Figure 3.5
Framework for research



Chapter 4: Research methodology

4.1 Introduction

The purpose of this chapter is to explain the research approach, the process undertaken to define the research population and select the interview sample as well as the methods used to collect data. This is followed by the step-by-step process used to identify the Pro-C Artist research population, undertaken in Chapter 5 and the process used to select the sixteen Pro-C Artists interviewed for the study, undertaken in Chapter 6.

The first section of this chapter provides an explanation of the research approach and methods used. Quantitative questionnaires were undertaken initially to identify the research population, these were followed by qualitative interviews which were used to collect the main data for this research. The questionnaire content, and the implementation of both questionnaire and interview methods, is discussed in the second half of this chapter in relation to the research aims. Finally, the suitability of the data collected and the research process used is measured using the authenticity and trustworthiness criteria.

4.2 Research approach

A mixed methods approach was applied to this research. This can be seen in the application of both quantitative and qualitative methods, which were used to achieve two separate aims. Quantitative methods, generally associated with the testing of hypotheses, were used to confirm the existence of both intrinsic and extrinsic motives and to gather demographic data. Qualitative methods, generally used to gather in-depth information, were used to identify how Pro-C Artists experience intrinsic and extrinsic motivation and balance the tensions and contradictions between these. The overall research design was guided by theory, seen in the use of the intrinsic and extrinsic motivation (Amabile, et al., 1994) and the use of flow (Csikszentmihalyi, 1975). This provided a basis for both the interview and questionnaire content. In addition, external socio-environmental factors identified by researchers such as Sternberg and Lubart (1995), Yarrow and Jones (2014) and Drake (2003) were included in the interview guide.

Mixing methods can strengthen a study where, due to the complexity of social phenomena, different kinds of methods are implemented in order to better understand these (Greene, 2007). This method acknowledges that there are multiple ways to conduct social inquiry and that any one is partial; therefore a better understanding can be obtained from the use of multiple approaches (Greene, 2007). In this respect, the application of mixed methods attempts to consider multiple viewpoints, perspectives, positions and standpoints (Johnson, et al., 2007). This was undertaken to understand the complexities of motivation by first confirming the existence of the phenomena, using quantitative questionnaires, and then exploring participants' experience of this, using qualitative interviews. In addition, the combination of both qualitative and quantitative data in the analysis of results provided a greater understanding of the variances in motivation, satisficing using demographic data. This allowed for the identification of, and comparison between, satisficing approaches. Therefore, the mixed methods approach provided a holistic overview of the context under study (Miles, et al., 2014) namely; the co-existence of potentially conflicting motives and satisficing approaches, the circumstances in which the production of visual art is completed and the process the Pro-C Artist engaged in to balance motivational tension.

4.2.1 Implementation of research approach in relation to research aims

Rossman and Wilson (1985) identified three reasons for combining quantitative and qualitative research. In the first the combination of methods enabled confirmation of each other through triangulation, in the second they develop analysis to provide richer data and in the third they initiate new modes of thinking. In this research, the combination of quantitative and qualitative research was used as an aid to sampling and to develop the analysis, thus adding to the knowledge base (Greene, 2007). This is evident in the identification of motives, external socio-environmental factors and satisficing approaches. These could not have been investigated in-depth using questionnaire data alone, yet without questionnaire responses the selection of the research participants and identification of variation between them could not have taken place.

Therefore, a quantitative questionnaire was implemented to fulfil the first two research aims, to compile a demographic profile of the Pro-C Artist and to determine whether the Pro-C Artist experiences self-reported intrinsic and extrinsic motives and flow. This was used to gather demographic data that could allow for group comparisons and to confirm the existence of intrinsic and extrinsic motives and flow, both of which utilise the strengths of quantitative

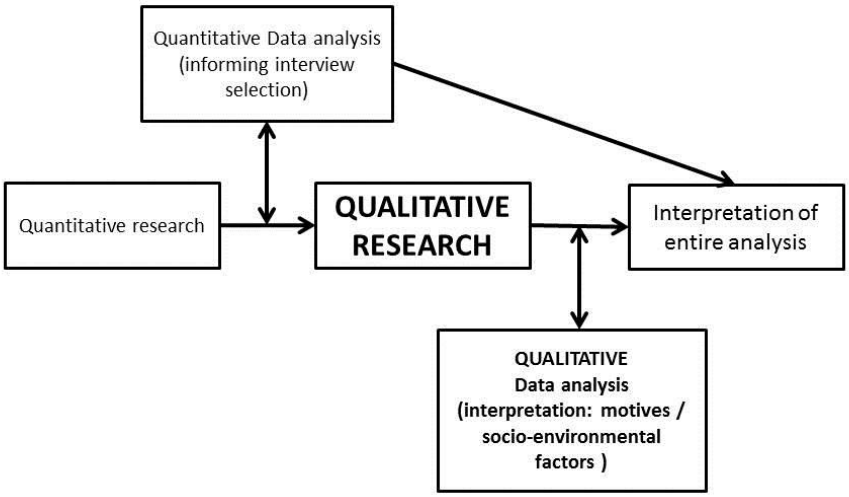
approaches (Creswell & Clark, 2011). Qualitative interviews were implemented to fulfil the second two research aims, to identify the intrinsic and extrinsic motives experienced by Pro-C Artists and the external factors that facilitate these, and to identify approaches used by Pro-C Artists to create a balance between motives. These were used to gather data to provide detailed accounts of the Pro-C Artist experience. This utilises the strengths of qualitative approaches, which can provide an in-depth analysis of complex human experiences in a way that cannot be fully captured using measurement scales (Creswell & Clark, 2011).

4.2.2 Mixed methods design

A sequential embedded design (Greene, 2007) was followed in which the quantitative data was collected first and provided a supportive role to the qualitative data. This resulted from the need to confirm the existence of intrinsic and extrinsic motivation in the research population initially, before proceeding to investigate the tensions between these. Priority was given to the qualitative research; this was driven primarily by the nature of the study and secondly from researcher preference (Creswell, et al., 2003)[7]. The documentation of the quantitative and qualitative results was undertaken independently for both stages and standard data analysis approaches were used such as, for example, thematic analysis (Braun & Clarke, 2006). In addition, the results of these two phases were integrated together during the final interpretation phase to help explain the variances in motives and satisficing approaches. This provided a greater holistic understanding of the drivers within the production of visual art. The mixed methods design used in this research is detailed in figure 4.1 below:

[7] Appendix (Chapter 1): researcher's note

Figure 4.1
Mixed methods model



Interview and questionnaire methods have been used in recent studies involving creative people, such as those conducted by Paton (2012) and Prabhu, et al., (2008). Creativity studies by nature lack a standardised quantitative instrumentation process (Paton, 2012) and therefore qualitative enquiry has often been used as a starting point for research. In the area of creative motivation, however, both interview-based research (Csikszentmihalyi, 1996) and investigative questionnaires (Amabile, 1982) have been used previously to produce a substantial body of literature. The research conducted in this thesis utilises both approaches, following the example set by Fillis (2009) who applied the use of questionnaire and interview data in a study of the UK craft sector.

4.3 Research population

The framework for the sampling process was adapted from Denzin and Lincoln (1994) and used to help reduce potential error or bias during the selection process.

4.3.1 Define study population

For the purpose of this research the term Pro-C Artist (Professional Craft Artist) was used to describe the study population. The Pro-C Artist earns a percentage of their income from their art which contributes to their overall annual household income.

It is important to note that the research participants selected to represent the Pro-C Artists were based within Wales due the stipulation of the research funders[8]. The population was sourced from Ceredigion, Carmarthenshire, Pembrokeshire and Powys to fulfil this stipulation. In a broader sense, the Pro-C Artist is not limited to this geographical location and it is hoped that this study will make a contribution towards a greater understanding of motivational tension in other geographic areas and alternative forms of employment.

4.3.2 Determine sample frame

The population size for those working within the visual arts sector is ambiguous because there is often little delineation between those working in the different sectors of the creative industries, those who simply identify themselves as artists but apply their skills to other roles such as teaching, or those who are producing work and earning an income from this (Lena & Lindemann, 2014). In addition, the rural characteristics of the research location, with its sparse population, and the stipulation from research funders presented challenges for determining a large enough population sample. This location provided an appropriate context for the study however, as Wales has a significantly high ratio of self-employed workers (Statistics for Wales, 2014), and rural areas demonstrate higher levels of visual arts activity in comparison to urban areas (Markusen & Johnson, 2006). The prominence of artistic networks, such as Ceredigion Craft Makers and Original Dyfed in Ceredigion, Carmarthenshire, Pembrokeshire and Powys, demonstrates that this was a suitable location from which to conduct this study.

4.3.2a Explanation for the lack of statistical data

Despite the prominence of creative activity within Wales, the lifestyle of artists remains largely unknown. With the exception of the RIPPLE producer survey (1998), work completed by Fillis (2009) and BOP Consulting (2012) involving the craft sector across the UK, and the unpublished work by McDermot, et al., (2007), there are few other studies specifically involving artists in Wales who earn a percentage of their income for their work. Therefore, it is difficult to obtain a reasonable sized database for the visual arts sector.

[8] For more information please see the positioning statement at the start of this thesis.

An indication of the variety of enterprises operating within the research location was obtained from the various organisations and networks located throughout the area, such as the Pembrokeshire Guild of Crafts and Ceredigion Craft Makers. Other arts organisations have databases but these are specific to their own needs and do not show a true representation of the artistic network in these sub-regions. For example, a report by Wavehill Consultancy, commissioned by Powys County Council, found that there are 1700 creative businesses within its borders, but includes all categories defined by the DCMI as creative which are not segmented into creative type. In addition to this, the AXIS website lists contemporary artists by art form, rather than by sub-region.

To overcome the lack of available data an initial database was produced for the sample frame. The data for this was collected from membership details of arts organisations in the research location, from face-to-face networking at arts and crafts fairs and also from the researcher's own connection to local arts organisations. In addition to this, contacts were established through visits to commercial galleries in major towns within the area. Further details regarding the process and organisations involved have been provided in section 4.3.5.

4.3.3 Determine sample size

The sample size was governed by the location stipulation of the research funders. In order to meet this stipulation, questionnaires were sent to all those identified through correspondence with arts organisations in the research location. To obtain a reasonable response, taking into consideration the narrow definition for the research population, a sample size of 300 was needed to produce a return rate of 90 to 100 questionnaires.

This expected sample size was slightly lower than some other studies involving creative people, for example, Chaston (2008) used a sample of 500 to investigate small creative firms in West England achieving a 21% response rate, while Fillis (2009) also used a sample of 500 to investigate craft firms across the UK, achieving a response rate of 27%. It is common for studies focusing on the behaviour, motivation or personality of creative individuals to report lower sample sizes. This was found in the study of creative behaviour by Prabhu, et al., (2008) as well as a qualitative study of writers (Moran, 2009) which used a sample of 91 participants with a response rate of 36. The sample population reduced the sample group size, however large sample groups are not deemed necessary for this research as the initial stage of data

collection was conducted as a selection process for interview participants, rather than a study in its own right.

4.3.4 Select sampling procedure

Judgement sampling was used to identify Pro-C Artists in the research location. The arts world relies heavily on its connections and networks, therefore subjective selection techniques are commonly used in research involving this sector; a recent example of this can be seen in the study of musicians by MacIntyre and Potter (2014) which used snowballing as the main sample selection method.

Judgement sampling can be described as a process of selection based on whether people will contribute more meaningfully to the research problem and is used to decrease variation in results as much as possible. In this case, it was chosen to ensure that the majority of questionnaire recipients met the required Pro-C Artist definition; it is a cost effective procedure allowing direct and immediate access to respondents who can provide insights into the research question.

While random sampling may be considered a more valid and reliable selection technique, previous research involving creative people found this group difficult to locate and access (Csikszentmihalyi, 1996). Issues surrounding self-selection and the large number of part-time, temporary or contract workers seen in this sector meant that a substantial database of artists was not accessible, and therefore simple random sampling was not appropriate for this study. In contrast, judgement sampling is often used for data sets that are homogenous and hard to locate (Bryman, 2008) and was therefore deemed to be a better method by which to identify this population group. To ensure an appropriate sample group, the following was considered during selection:

4.3.4a Number of questionnaires returned

The anticipated return rate was relatively high as the researcher's connection to organisations, such as Aberystwyth Arts Centre, allowed artists to be individually contacted.

4.3.4b Number of usable returns

Pilot studies for the questionnaire were implemented to test a user-friendly layout and structure specific to the sample population. This was undertaken to increase the likelihood of gaining an adequate number of usable returns.

4.3.4c Sampling errors

This research was particularly susceptible to systematic error where the population may be over/under represented (Dillman, et al., 2009). This is because there isn't a reliable method for identifying the number of creative individuals working within the research location. Systematic error means that the sample average may not be the same as the real population average or proportion (Dillman, et al., 2009), which cannot be reduced by increasing the sample size. To reduce the impact, individuals associated to Aberystwyth Arts Centre and umbrella organisations were contacted; this helped to ensure a broad range of artists were invited to participate. Utilising connections to Aberystwyth Arts Centre reduced the risk of not obtaining a cross-section of the artistic community as the Centre, described as the '*national flagship for the arts in Wales'* (Econactive, 2010), is the main hub of arts activity in Ceredigion and the bordering counties and acts as a beacon for creative activity in this location.

4.3.5 Identification of artists within the research location

Artists were contacted through the following methods:

1. Attending local craft fairs in December 2011 in Carmarthen, Lampeter, Llanidloes, Hereford, Rhayader, Llanelli, Llanerchaeron, Aberaeron and Ludlow where questionnaires were distributed to participants.
2. Collating names and contact details which were sourced through Arts Organisations such as: Ceredigion Craft Makers, Pembrokeshire Guild of Crafts, Origins Crafts, Powys Arts Engine, Erwood Station Crafts, CARAD and the Thomas Shop in Penybont.

Implementing these two procedures resulted in the identification of 297 artists across Ceredigion, Carmarthenshire, Pembrokeshire and Powys who were invited to take part in this research.

4.4 Identification of the Pro-C sample: data collection, implementation and pilot study

The process involved in collecting the questionnaire data is documented below. This is followed in section 4.5 by the process used to collect the interview data. In both stages, the implementation of data collection followed the strategy set out by Bryman (2008), which explains the justification for each research method, the limitations of these, and the design for both approaches.

4.4.1 Justification for using the questionnaire method

Postal or email questionnaires were chosen as the preferred method of contact. This is because in studies such as those conducted by Dillman, et al., (2009), postal studies have yielded a higher response rate than online internet surveys. They are also considered more appropriate for this research group as the research location is known to have poor technological access (Fuller Love, et al., 2006). In addition, although recent research indicates that it is common in Wales for small businesses to maintain internet connection for email correspondence, not all of these enterprises use regular online digital technology (BOP Consulting, 2012). In this case, the use of internet surveys may have increased the possibility of response bias to include only those who were focused on digital technology. Instead, email and postal addresses were the preferred correspondence method to reduce costs. Email addresses were used in the first instance, but where an email address was not found a postal address was used and if a reply was not received by email, a copy of the questionnaire was sent by post. Telephone surveys were also discounted for this study as although they are useful for the collection of demographic data, they can be expensive and take a considerable amount of time.

Self-completing questionnaires were used as they are cost effective and allow time to be devoted to completion when convenient to the respondent. The use of this method allowed participants to consider answers before completing the questionnaire. This was important, as the topic of motivation is not usually considered at a conscious level, therefore, it was anticipated participants would need extra time to consider responses.

The disadvantage of using self-completed questionnaires is that participants can see all categories before responding, so they are not usually considered for impulsive responses; although this was not particularly applicable here because reflective answers were more likely

to provide more accurate detail regarding an individual's motivation. The response rate for self-completed questionnaires can be up to 30% lower (Dillman, et al., 2009), the research association with Aberystwyth Arts Centre assisted in reducing this risk and the length of the questionnaire encouraged completion and return.

Self-completed questionnaires are also at risk of partial completion as well as little or no response to open ended questions; in this case it was felt that the survey topic, directly related to the individuals themselves, would be of enough interest to those concerned to ensure full completion. Where the open-ended comments section remained uncompleted, the semi-structured interviews compensated for this. The lack of an interviewer present meant there was no opportunity to seek clarification, although contact details for this research were provided in the covering letter and in addition to this the follow-up interviews considered significant findings in the questionnaire, therefore allowing for further clarification. The final concern was that there was no certainty that the intended recipient was the one who completed the questionnaire. Despite this, it was intended that the use of good artistic networks, direct contacts, and the inclusion of a personalised covering letter, as suggested by Dillman, et al. (2009), would encourage named participants to take part, thereby reducing the risk.

4.4.2 Questionnaire design

Dillman, et al., (2009) indicate that questionnaires should be organised much like conversations in which similar topics are grouped together and initial questions remain applicable to all respondents. In accordance with this, a covering letter was attached to the questionnaire to introduce the participant to the topic. Questions were organised into four sections for clarity. Each section of the questionnaire was clearly set out with an introduction detailing the stage the participant was at in the completion process (i.e stage 1, 2, 3), the section topic and brief instructions for completion. This consistency of style was intended to help and encourage participants to complete the questionnaire fully (Dillman, et al., 2009). In addition, the following four pointers were followed to ensure the clear transition of information to the recipient and therefore encourage accurate completion of the questionnaire within a reasonable time frame (Denzin & Lincoln, 1994).

- **Initial request for co-operation.** This was intended to build up rapport with recipients, to provide transparency regarding the aims and intentions of the research and,

importantly, to provide an opportunity to take part or to opt out of the research group. All questionnaires were sent out with an initial covering letter to introduce the area of research and to request cooperation through completion of the questionnaire. Participants were also asked to indicate whether they were willing to take part in an interview.

- **Instructions for completion.** This was included in the covering letter and in the introduction to each subsection to help guide respondents through the questionnaire process[9].

- **Relevant background information.** It was not believed to be necessary to explain intrinsic and extrinsic motives in either the covering letter or introductory paragraphs. This avoided the possibility of suggesting a preferred outcome for the study. Information about the nature, aims and intentions of the research were provided in the covering letter. The letter also described the background to the study and ensured transparency within the research process. This was included so that the participant was aware of both the commitment they were undertaking, by participating, and the way in which the results would be reported.

- **Information Sought.** The purpose of each section and instructions for completion were indicated clearly in each section introduction.

4.4.2a Questionnaire layout

The questionnaire contained both open and closed ended items. Closed ended questions are frequently used to allow analysis to pin-point issues and enhance the comparability of data (Patton, 1990). This type of question was used to collect demographic data, so that majority and minority answers indicated more accurately the preferences of the Pro-C Artist, to enable profiling. It was decided that just one open ended question would be included at this stage of the research, to allow participants to comment further on answers given in the main body of the questionnaire. The use of both open and closed questions ensured the main results could be

[9] Appendix (Chapter 4): questionnaire

compared between participants, while the additional information provided was used to build up a detailed picture of the Pro-C Artist.

Questions were a mixture of nominal scales, used to classify respondents' beliefs into two or more categories and likert scales where respondents must indicate a degree of agreement or disagreement. An example of the latter is demonstrated in section three of the questionnaire, where participants were asked to agree or disagree with statements relating to their experience of flow or extrinsic or intrinsic motivation, for example: '*I am not too concerned about what other people think of my creative work.'* which was useful to determine attitudes regarding the topic being discussed (Denzin & Lincoln, 1994). This question type complimented the investigation into motivation factors which by nature contains values, opinions and beliefs. Dichotomous choice questions were used to consider the elements of flow and indicate whether participants experienced any or all of these. The following question was used, for example: '*I was challenged, but I believed my skills would allow me to meet the challenge.'* Multiple choice questions were included for identification and demographic details. The following question was used, for example: '*Please indicate your annual income from your creative work using the options below.'*

4.4.2b Questionnaire content

The content of the demographic section was sourced from sample questions such as those suggested by Dillman, et al., (2009) relating to age, gender and location or based on previous studies including the McDermot, et al., (2007) study and the RIPPLE producer survey (1998). The remaining three sections combined elements of the flow state scale (Jackson & Marsh, 1996) a description of the experience of flow (Roberts & Jackson, 1992) and the work preference inventory (Amabile, et al., 1994). To achieve the most reliable and valid responses, the majority of questions in these three sections were adapted using the existing standardised scales named above and, therefore, already tested for validity and reliability. An explanation as to how these questionnaires were used in relation to this research is provided below.

Demographic Section: This built up a relationship with the respondent and introduced them to the topic gradually. In doing so, this increased the validity of the results by ensuring research was conducted with the correct data set (Bryman, 2008). The eligibility of the respondents to take part was monitored in this section using questions such as the area of creativity the

participant worked in (i.e. visual, craft or other) and the contribution their creative work made to their annual income.

Section one: The flow state scale (FSS) was replicated in this section and used to ensure the relevance of individual factors to the Pro-C Artists. Developed by Jackson and Marsh (1996), the FSS is a measurement of flow in sport and physical exercise, however, it was used in this research to confirm that the Pro-C Artists experience flow. This 36 item scale represents the dimensions of flow identified by Csikszentmihalyi (1975) and detailed earlier in Chapter 3. The FSS measurement was used specifically because it investigates the whole experience of flow by using all elements identified by Csikszentmihalyi (1975). It has also been used in previous creativity studies by Kowal and Fortier (1999) and Delle Fave and Missimini (1988) and was therefore judged to be a good fit with this sample group. Like any data collection instrument, the FSS has limitations, the main concern being the relative usefulness of global and specific components of FSS responses which, the creators indicate, cannot be evaluated until the scale has been used more widely (Jackson & Marsh, 1996). Despite these, the FSS has previously been tested for psychometric responses, it is based on other research concerning flow and has been used in other self-reporting studies over a substantial period of time, including those by Csikszentmihalyi and Csikszentmihalyi (1988) and Privette and Bundrick (1991). This scale also has a reliability score of at least 0.8 (Jackson & Marsh, 1996).

Section two: This section used a paragraph designed by Roberts and Jackson (1992) to describe the experience of flow. It was used alongside the flow state scale to confirm that the Pro-C Artist experiences flow during their creative activity. The questionnaire included the following question relating to this paragraph: *'Do you recognise this experience?'* which was designed by Roberts and Jackson (1992), and then two subsequent questions '*At what point when you are engaged in your creative activity do you experience this?'* and *'How often during your creative activity do you experience this?'* which were added to confirm the link between the experience of flow and the creative process. This method has been used by other researchers, such as Moneta (2012), to evaluate the relevance of flow to intrinsic motivation and workplace creativity. The Roberts and Jackson flow description was used rather than the explanation of flow developed by Csikszentmihalyi and Csikszentmihalyi (1988). This is because the former provides a single and succinct description of the experience. It is worth noting here that while it is acknowledged that bias that may be created by providing a description of flow, which may have the same results as a leading question, it was necessary to describe the whole experience

to provide a comparison which participants could evaluate against their own experience, if applicable.

Section three: The work preference inventory (WPI), designed by Amabile, et al., (1994), was reproduced for this section of the questionnaire to confirm that the Pro-C Artist experiences both intrinsic and extrinsic motives. This was used as the categories within the work preference inventory allowed extrinsic and intrinsic factors to co-exist and, therefore, acknowledged findings from previous studies involving artists such as the RIPPLE producer survey (1998), where artists appeared to demonstrate a tension between intrinsic and extrinsic motives. The four sub-sectors identified in the work preference inventory; namely enjoyment, interest, compensation and recognition, were also factors highlighted by previous studies of artists including the RIPPLE producer survey (1998), work by Fillis and McAuley (2005) and the Craft Council report (BOP Consulting, 2012). This framework is therefore clearly relevant to those working within the visual arts sector.

4.4.3 Questionnaire limitations and solutions for this study

Questionnaires are particularly susceptible to non-response, in some sections, where respondents feel unable to answer questions or are unwilling to answer sensitive questions. This can be reduced by simplifying questions and allowing 'neutral' options, which means the respondent can indicate if they are 'unsure' or do not have a strong opinion with regard to a particular question. Eight pilot studies were conducted for this research to help to reduce this risk and to allow for any potential issues to become apparent; details of these are documented in section 4.4.5.

The demographic details requested in the survey, and documented in section 4.4.2 of this chapter, requested respondents indicate their annual creative income and could be considered to be a sensitive subject. This was unavoidable, however, as the results of these were essential to determine if the respondent was within the demographic population to be investigated. To reduce the risk of a non-response to financial questions, these were allocated categories which offered a certain amount of anonymity. The niche focus area for the research made a relatively low population sample more likely, where a substantial amount of non-responses or partial completions would have had a larger impact upon the questionnaire results. To reduce the risk,

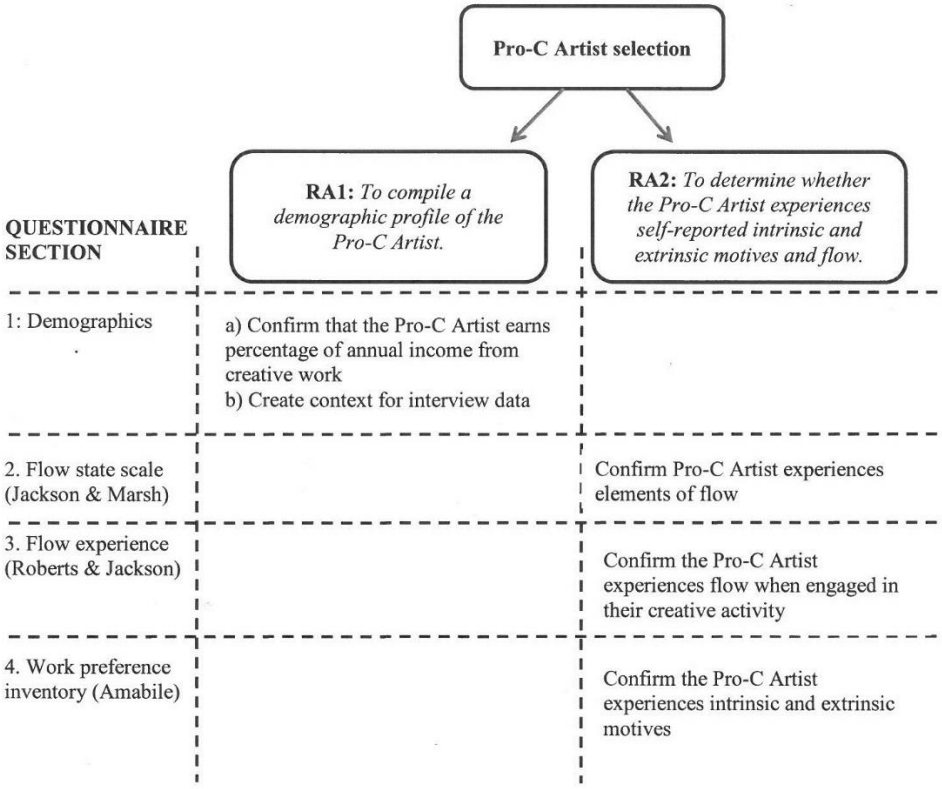
recipients were sent email reminders following the tailored design method (Dillman, et al., 2009). This is detailed further in section 4.4.6 of this chapter.

Population specification error was avoided, to an extent, as this research stage was designed to select the recipients for the research rather than provide specific, valid and reliable findings in relation to Pro-C motives and satisficing. The avoidance of frame error, however, is more complicated due to the lack of an overarching organisation from which to source a sample group. Instead, the demographic section specifically asked recipients to indicate whether they were a visual artist or craftsperson and to specify their annual income from their creative work, this allowed for the filtering of relevant responses.

4.4.4 Questionnaire data collection in relation to the research aims

Data collected from the questionnaire was used to fulfil the first two research aims, as shown in figure 4.2 below.

Figure 4.2
Questionnaire content and research aims



4.4.5 Pilot study

Pilot studies were used in quantitative data collection to increase the content validity of this method by indicating whether this measurement was appropriate for the research task (Dillman, et al., 2009). Table 4.1 details the procedure undertaken for the pilot study.

Table 4.1
Pilot study procedure for questionnaires

Stage	Description
Stage 1.	Eight artists were selected for the pilot questionnaire study through contacts at Aberystwyth Arts Centre.
Stage 2.	Selected respondents were contacted by email to request participation in the pilot study.
Stage 3.	Questionnaires were sent to respondents in advance of meeting them.
Stage 4.	Interviews conducted to go through the questionnaire and additional questions asked to check the validity and reliability of the content and structure.
Stage 5.	Notes were made immediately after the interview regarding the way the interview went, the location and any additional information gathered during the interview[10]
Stage 6.	Transcripts were typed up so that additional questions and revisions could be made accordingly.
Stage 7.	Respondents were re-interviewed to check that alterations enhanced the appropriateness of the questionnaire.

4.4.5a Sample selection

Eight people were selected to take part in the pilot questionnaire. They were all connected to Aberystwyth Arts Centre and were a mixture of performing arts, musicians and visual arts. They were not part of the sample population for the main research, as not all participants were involved in visual art and craft, but they were invited to take part in the pilot study as their creative activities were of a similar nature and they earned a percentage of their income from their creative work.

Structure: The aim of the sample study was to identify whether the layout, structure and questions within the questionnaire were clear and understandable. Respondents were asked to complete the questionnaire and to comment on layout and questions asked. The following questions were then asked:

- Is the questionnaire too long?
- Is there anything that motivates you to engage in creative work that is not listed here?
- Are all the questions clear and understandable?

[10] Appendix (Chapter 4): example of pilot questionnaire notes

- Are all the questions relevant, in your opinion?
- Would you take the time to fill in the open ended questions?
- Any other comments?

4.4.5b Revisions to the questionnaire

The pilot studies took place in December 2011. Results from the pilot study highlighted the following issues:

1. The length of the questionnaire. In some cases it took twenty to twenty-five minutes to complete which some respondents felt was too long.
2. Some questions were not relevant or understood by creative people.
3. It was not clear what frame of mind respondents should answer some questions in, whether they should be thinking about a particular creative activity, creating new work, or just general everyday activities?

As a result of the pilot study, changes were made to the questionnaire as detailed in the table below. This was re-tested using four of the eight participants. No further revisions were made.

Table 4.2
Changes to questionnaire

Questionnaire Section	Pilot Participant Comments	Changes to Questionnaire	Impact upon research
Demographic section	Participants felt percentage groupings from 0-10% were too specific in relation to sensitive data such as income.	Percentages: change to 0-20% groupings to provide greater anonymity.	Reduced likelihood of a non-response to an essential question. *NB: It was noted that the 0-20% category is quite a broad range which cannot be differentiated (see limitations to questionnaire design below).*
Section 1: introduction	Participants suggested motivations may alter between producing existing designs and new work.	Revised to ask respondents specifically to think about when they create 'new' work.	Provide more clarity. *NB: The difference in motivation for creating different types of work was followed up in the interviews during the second stage of the data collection process*.
Section 1: questions	The original FSS scale was long and repetitive. Participants indicated they would not be willing to complete it all.	Nine questions, one from each subscale, were used instead.	This may have had an impact upon the validity of the data with regard to reporting the significance of individual elements of flow, however the aim of the questionnaire was to confirm

			that the participants experience flow overall.
Section 2: questions	Participants preferred to be given options rather than open-ended questions.	Percentages were added to indicate how often people experienced flow. Options were given to indicate at what point this was experienced during the creative process.	Clarity of information. Provided a structure from which comparisons between participants could be made more easily.
Section 3: questions	Some participants were not clear what activity they should relate the questions to.	The words 'creative' and 'task' were used to replace words relating specifically to employment to encourage people to think about their creative activity when answering the questions rather than every-day tasks.	Provide more clarity.
Section 3: question construction	Sentence construction was confusing for some participants.	Questions changed as follows (revisions in italics): Q11: I am less concerned with what creative work I do than *(what)* the reward or fee I get for it is. Q17: I prefer working on creative projects with *(specified procedures)* clearly defined steps. Q4: I am keenly aware of the self-promotion *(promotion)* goals I have for myself.	Provide more clarity. The likelihood of non-response to these questions was reduced.
Section 3: questions removed	Participants disliked answering a similar question twice or did not see them as relevant. They felt the inclusion of these made the section too long and over complicated. Without alterations they may not be prepared to complete it.	Following questions removed: a) I prefer creative work I know I can do well over work that stretches my abilities. b) I seldom think about salary and promotions. c) It is important for me to do what I most enjoy. d) As long as I can do what I enjoy, I am not that concerned about exactly what I get paid. e) I have to feel I am earning something for what I do. f) I want other people to find out how good I can	These alterations may have had an impact upon the reliability of the results, however, the remaining questions were considered sufficient to confirm that the research participants experienced both intrinsic and extrinsic motives.

		really be at my creative work.	

This was re-tested using four of the eight participants. No further revisions were made.

4.4.5c Impact of revisions on questionnaire structure

As a result of the revisions made to the questionnaire, the income groupings were based on a 0-20% grouping and so participants were selected as Pro-C Artists if they earned 21% or over from their work. A potential limitation can be seen in the excluded category of 0-20%. Here, participants may not have received an income for their work, or they may have received up to 20% of their income from this. The design of the questionnaire meant that participants may have earned a percentage of their income from their creative work, but remained excluded from the research. This was believed to be justified, however, as 20% or under is still a low percentage for artists who must earn an income from their work. Also, participants in the pilot study indicated that more specific income groups may encourage higher non-response rates and as this question was particularly important in relation to the research population, more specific groupings could have resulted in a larger non-response rate.

4.4.6 Questionnaire implementation

The questionnaire was distributed using the total design method (Dillman, et al., 2009); an excel database was created to document this process. The procedure followed is detailed in table 4.3

Table 4.3
Implementation procedure for questionnaires

Step 1: initial contact	Covering letter[11] and questionnaire[12] sent by email or by post if an email address was not provided.
Step 2: follow-up contact	Email reminder[13] sent out by email if questionnaire was not received within three weeks.
Step 3: reminder contact	Questionnaire re-sent if not received within three weeks of reminder.
Step 4: final reminder	Final reminder sent with date by which questionnaire should be returned[14].

[11] Appendix (Chapter 4): covering letter
[12] Appendix (Chapter 4): questionnaire
[13] Appendix (Chapter 4): email reminder
[14] Appendix (Chapter 4): final email reminder

Step 5: thank you note	Once the questionnaire was received, informal email sent to thank respondents for taking part and encourage willingness to participate in interviews.

When questionnaires were returned, they were given an identity code and data was entered onto SPSS. Two hundred and ninety-seven questionnaires were sent out by email or post in December 2011. Two follow up emails were sent in January and February 2012. One hundred and five questionnaires were returned. Questionnaire data was recorded using SPSS software.

4.4.7 Response bias

There is the possibility that returned questionnaires could indicate a high incidence of self-selection and that this research might appeal to a certain type of person. This is unavoidable but every reasonable effort was taken, in accordance with the total design method (Dillman, et al., 2009), to contact a variety of Pro-C Artists who were provided with the option to take part in this research.

4.5 Qualitative research: interview data collection method

In this section the process involved in collecting the interview data is documented. The standardised strategy, set out by Bryman (2008) and adopted for the questionnaire data collection, was also followed for the interview data. As the selection for the interviews was informed by the questionnaire data, the implementation and pilot study process for the interviews have been documented in Chapter 6. This follows the questionnaire data analysis, presented in Chapter 5.

4.5.1 Justification for using the interview method

The interview method was chosen for this research as it has an inherently literary and humanistic focus involving actual human interactions, meanings and processes (Gephart, 2004), and provides an environment which encourages the imparting of personal information. Participant observation and focus groups may have also been suitable data collection methods as they can provide similar informal settings. In the case of participant observation, the collection method was rejected because it would not shed light on the individuals experience and relationship with the internal creative cycle. Therefore, external observation would, at most, hint at possible contributory factors rather than investigate how these relate to the

motivation, external socio-environmental factors and satisficing approaches used by participants.

In contrast to participant observation, focus groups allow for the potential to unmask ideas, beliefs and opinions as well as providing mutual support which is not available in questionnaires (Gephart, 2004). They have been used previously in motivational research in studies such as by Kreuger (1988), although not used in this study because they are based on group consensus and the emergence of group themes, which is not well suited to research that instead values individual opinion and explanation of personal motives.

The interview was both a suitable and relevant method for the research topic as it has been commonly used in studies of creativity. Semi-structured interviews were implemented by Michlewski (2008) in his research involving designers, which focused on uncovering meaning in the ambiguities and subtleties of design attitude. Csikszentmihalyi (1996) also used a similar approach for his research on eminent creative individuals, detailed in his publication *The Flow and Psychology of Discovery and Invention*, where a number of common questions were asked to respondents in a manner as close to that of ordinary conversation as possible.

4.5.2 Interview limitations and solutions for this study

Interviewing is one of the most powerful ways we have to understand fellow humans (Denzin & Lincoln, 1994), although, using this as a research method can be susceptible to both skewed collection and analysis. Finlay (2002) suggests that research designs are intended to represent what is actually taking place, rather than simply what the researcher plans or intends. Therefore researchers must be aware of the potential values and opinions that they bring to the research process and their own perspective of events. In order to create awareness of researcher subjectivity within the interview data collection and interpretation process, and to ensure that the research represented what was actually taking place, the following steps were implemented.

4.5.2a Reduction of bias in data collection & interpretation

Interviews were audio recorded so that a copy of the conversation was retained. Interview transcripts provided a record of the language used to help preserve the intended meaning and context of what was said and reduce the possibility of oversimplification (Denzin & Lincoln, 1994). Written notes about the interview, including the researcher's feeling about how the interview progressed, were also taken to cross-reference the interview content. Once interview data was coded, it was reviewed by a second person to ensure data was correctly transcribed and that the interpretation of data was both consistent and true to the original text.

In terms of respondent numbers, it is acknowledged that the interview method can be limiting in terms of the quantity of samples used. This research involved a small sample size, however, as the aim was to understand more about the Pro-C Artist and, by situating this within the context of current motivation theories, implications for the visual arts sector could be drawn from the results. The small sample size was compatible with this type of research as it allowed for investigations which produced a large quantity of data regarding the Pro-C Artist.

4.5.2b Reduction of bias relating to the presence of an interviewer

Scheurich (1995) notes the interviewer as a person who carries with them their own bias no matter how objective the process aims to be. In this respect, it is better to acknowledge and be aware of researcher subjectivity, which Denscombe (2003) suggests can in fact give additional insight into research. In order to create awareness of the potential for communicating the researcher's own values or views to interview participants, the researcher undertook the interview themselves before proceeding with field research. This helped the researcher to consider the interview, and the research overall, from an interviewee perspective, and create awareness of re-enforcing non-verbal behaviour where the respondent may be prompted to respond in a way they think the interviewer will wish them to. In addition to this, notes were made immediately after the interview, to reflect upon the way the interview progressed and record any thoughts or feelings that were relevant when transcribing the interviews.

4.5.2c Research process

A standard interview environment can help reduce variability in the research process, however, for this research interviews were carried out in varying locations. Wherever possible, interviews were conducted at a respondent's home or studio, and although this did not provide a standardised location, it did provide a location that interviewees were familiar with which is conducive to openness (Bryman, 2008).

4.5.3 Interview design

The interview was designed as a combination of an interview guide and open-ended approach. This combination design was used to include potential areas of interest raised from the results of the questionnaire data[15] as well as factors identified from the literature review, while retaining enough flexibility to probe certain subjects in greater depth. Other interview types were considered but then rejected. Structured interviewing alone was avoided because of its intolerance for variation and flexibility in individual differences which may reduce the participant's ability to provide their own interpretation of motivational drive (Patton, 1990). Group interviewing was also judged unsuitable as it might have reduced willingness to impart sensitive information, such as the level of annual income received for creative work. The combination strategy that was used instead, allowed topics identified in the literature review and in the questionnaire results to be discussed in a similar format across interviews, while the structure remained flexible enough to allow participants to express their own understanding of issues relating to the central research question and to describe these in their own terms.

In contrast to the questionnaire design, which was based on existing questionnaires to enhance the validity and reliability of the data, the layout and content for the semi-structured interviews were created specifically for this research. This was used to include a number of factors identified by other investigations such as the study of women potters (McDermot, et al., 2007), the lifestyle of craftspeople (Fillis & McAuley, 2005) or the demographics of the visual artist (RIPPLE, 1998).

[15] Details of the results are provided in Chapter 5

4.5.3a Interview guide

An interview guide was provided for both the participant and the interviewer. This guide provided a list of questions that could enable a comparison in data analysis (Patton, 1990), and also optional questions which could be used to elicit further details. This guide was intended as a structure to keep both the interviewer and participant discussing a relevant subject, but was not intended as a rigid construct which could not be deviated from. Instead, creative prompting was used alongside the guide to allow the researcher to consider potentially unanticipated responses. This was also used to encourage a more in-depth understanding of the ways in which participants experienced motives and satisficing.

4.5.3b Interview sections

In a similar format to the proposed questionnaire layout, the interview was divided into sections with an explanation at the start. This was intended to alert the interviewee to the nature of the questions and provide time to consider the question before responding (Patton 1990). This also provided a clear indication of the point at which the interview was at, and guided both the interviewer and interviewee through the process. In each section there were additional optional questions which the interviewer could have asked if more information was needed. Flexibility within the interview approach allowed for creative prompting and additional unplanned questions to be asked, should further information be required or an unexpected response received. These probes were intended to deepen the response, to ensure an information-rich content was achieved.

4.5.3c Interview format

Where an interview guide is used, Patton (1990) suggests a sequence of questions should be put in place. In this sequence, as a general rule, straightforward questions should be asked at the start to build up a connection with the participants, while more thought provoking questions should be asked later in the process. To adhere to this, the first section of the interview began with questions that involve present activities, where interviewees were asked to describe the type of creative activity they were involved in. This was used to encourage straightforward descriptions requiring minimum recall.

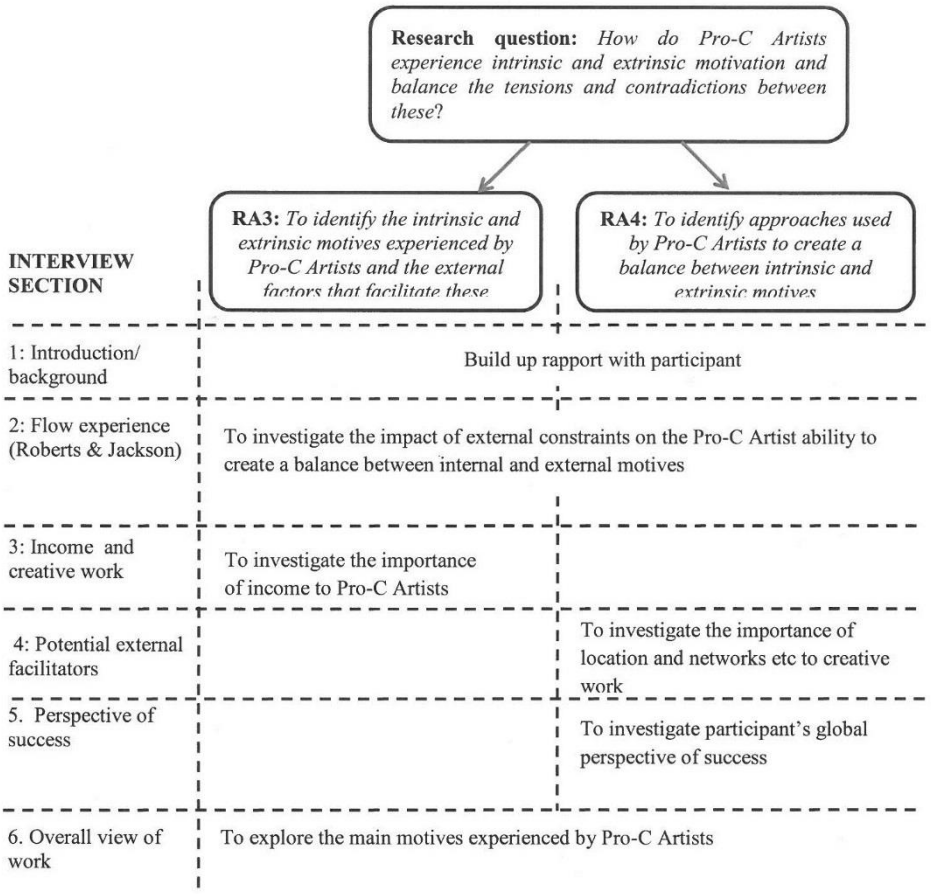
Once a connection was built, questions relating to the interviewee's interpretation of, or feeling towards, flow and the creative experience were investigated. Patton (1990) suggests that knowledge and skill-related questions should be posed in relation to specific activities to provide a context the interviewee may relate to. For example, interviewees were asked about the importance of their materials in the third section of the interview in relation to facilitating creative work. Questions relating to the future direction of participants' work were included in the discussion in the final two sections of the interview, to gain an overall understanding of the interviewees' feelings or views towards their work. The interview concluded with a final open question to ask participants if they had any further comments; this was important to allow participants to provide any final thoughts they may not have felt able to express in earlier more directive questions.

For face to face interviews, the language used is important to create shared meanings (Denzin & Lincoln, 1994), to ensure clarity in questions and the contribution required from the interviewee. Patton (1990) suggests this can be enhanced by using words that make sense to interviewees and reflect their worldview; therefore terminology such as visual artist/craftsperson and flow were used consistently. In contrast to the more intricate questions in the questionnaire, the questions used for the face to face interviews were shorter and simpler to maintain clarity (Denzin & Lincoln, 1994).

4.5.4 Interview data collection in relation to the research aims

Data collected from the interviews fulfilled the second two research aims. The alignment of interview content to research aims is provided in figure 4.3 below, to help explain the research process fully. The interview data collection is discussed further in Chapter 6.

Figure 4.3
Interview content and research aims



4.6 Authenticity and trustworthiness criteria for qualitative methods

The credibility of the research undertaken in this thesis was evaluated using the predominantly qualitative criteria of authenticity, trustworthiness and relevance. Guba and Lincoln (1981) have suggested that qualitative research should be evaluated using a separate set of criteria from those used in quantitative research as reliability and validity is harder to achieve where population samples tend to be smaller and produce more detailed, but less generalised, data. Authenticity and trustworthiness were used because they represent good practice (Banister, et al., 1994) by encompassing efforts to reduce bias in qualitative research (Stiles, 1993). Some researchers, however, indicate it is thought provoking but not influential and are therefore critical of its use (Bryman, 2008). It is used here because it is aptly suited to this study, which uses a small data sample. A description of the criteria, and ways in which this research demonstrates trustworthiness and authenticity, is provided below.

4.6.1 Authenticity

Fairness. This relates to a fair representation of the viewpoints among members of the population studied. The questionnaire was used to select the Pro-C Artist sample and in order to represent different viewpoints within this sample, a selection of Pro-C Artists was made based on age, gender and creative area as well as confirming and disconfirming samples of those experiencing flow. This was used to mirror the demographic make-up of the population.

Ontological authenticity. This relates to the ability of qualitative research to help those sections of society studied in the research to better understand their environment. Motivational orientation is often naturally a subconscious process and therefore research which considers the reasons for which a particular activity is undertaken promotes awareness of such subconscious activities and thoughts. Therefore a study such as this, by its very nature, can encourage a better understanding of social milieu.

Educative authenticity. This relates to the ability to provide a particular group of people with alternative or different perspectives about their group. This study did not set out to teach artists about themselves or others around them, however by uncovering potentially subconscious motives this was a natural by-product. The analysis of the results, which were sent to those who were interested in the study, provides perspectives on motivation, external socio-environmental factors facilitating creative work and satisficing. It therefore has the potential to be educationally informative for all involved.

Catalytic authenticity. This relates to the impact that the research can have on members' actions to change circumstances, which can be viewed in both a positive and negative light. The study of motivation is a personal orientation and by highlighting awareness of this it is possible that respondents may be encouraged to alter their circumstances, yet, as demonstrated in this chapter, the study was non-judgemental. Instead, it was designed to observe and better understand creative engagement, rather than to encourage people to change their circumstances. Both the questionnaire and interview process underwent detailed design to ensure that any negative impact upon the participant was minimised.

Tactical authenticity. It is possible that this study has encouraged participants to think more consciously about how they create a balance between opposing tensions and may indirectly

alter behaviour. It was, however, a non-invasive study. In this respect, the research attempted to minimise the effect the research process may have had on respondents as it was not the aim of this thesis to empower respondents, but rather to understand and explore their particular circumstance. The effects of the thesis were minimised using careful selection of neutral language in relation to the research topic.

4.6.2 Trustworthiness

Credibility. Qualitative research must ensure that investigations are carried out in good practice. The use of both quantitative and qualitative data collection methods, in this research, helped to ensure that investigations were carried out in a detailed manner. In addition to this, both the first and second stage of the research data collection process was viewed by other researchers, before implementation, to increase awareness of researcher subjectivity, increase credibility and to lend authenticity to the implementation process.

Transferability. The transferability of data relates to the ability of research findings to contribute to a wider understanding of the research area. This is not the same as generalisability, which allows data to be replicated into a variety of situations. Instead, transferability demonstrates an awareness of the potential contribution qualitative research may make to a similar culture or environment. Findings from this study relate to a particular creative group described as Pro-C Artists, although, findings may be used to provide a greater understanding of the contemporary workforce from a paradoxical perspective.

Dependability. This relates to the auditing of information collected and stored as part of the research. Questionnaire data was recorded using SPSS software while audio interviews, interview notes, transcripts and images of participants' work and studio space were stored on NViVo software. These two programmes were used for ease of access and to establish links and themes between sources. All records have been retained.

Confirmability. It was the view of the researcher that their own experience and knowledge of the visual arts sector could be used to assist this research. For example, the researcher's connection to organisations within the research location helped to identify members of the population sample. At the same time, however, efforts were made to ensure that the researcher was aware of their own subjectivity in the creation and implementation of the interviews and

analysis of data. This awareness helped to guard against any potential negative impact such subjectivity may have had upon the research conducted, or findings identified. To achieve this, pilot interviews were undertaken, the interviewer underwent the interview process and notes were made immediately after each participant interview to reflect on the way the interview took place. In addition, the interview guide, transcriptions and any other material produced from this research was viewed by other researchers to help maintain an objective viewpoint.

4.7 Ethical considerations

Patton (1990) recommends that researchers adhere to an ethical issues checklist to ensure their research is conducted in the appropriate manner and to the highest standards to enhance the quality of the data and results generated from this. These are outlined below:

Explanation of purpose of research: The full explanation was provided in the covering letter at the first stage of the research. This was also summarised and included in the initial email request that was sent to selected interview participants[16].

Promises and reciprocity: Once the interview had been completed, emails were sent to participants asking if they would like to be kept informed of research progress and results[17].

Confidentiality: This was assured in the initial email request sent to interview participants. Confidentiality of data was maintained throughout the research by replacing names with identification letters on transcripts. Also, any names of people identified by respondents during interviews were changed in the transcripts unless the individual involved was a public figure (for example, a well-known artist).

Informed consent: This was sought in the initial email request to interviewees. Consent to record interviews was requested at the start of each interview.

Data access: All data collected in relation to the interviews was kept on a password protected computer. One complete copy was made as a back-up; otherwise partial copies were made only in connection to the research. Name, contacts and dates were collected and maintained.

[16] Appendix (Chapter 4): initial email
[17] Appendix (Chapter 4): post-interview email

Access to advice: Advice was regularly requested from Aberystwyth University staff.

Data collection boundaries: All reasonable methods of communication were maintained with selected interview participants. If participants did not reply a follow-up email was sent[18]. If a reply was still not received, participants on the reserved list were contacted instead.

Ethical and legal considerations: The interview and questionnaire process followed the BPS code of ethical conduct, which was submitted and accepted by the University Ethics Committee. Details of the ways in which the research adhered to this code of conduct can be found in the appendices[19].

4.8 Conclusion

The research methods and data collection process have been described in this chapter. A mixed methods approach was used, involving a sequential embedded design (Greene, 2007) in which the quantitative data was collected first and provided a supportive role to the qualitative data. The overall research design was guided by theory, seen in the use of the intrinsic and extrinsic motivation and the use of flow, which provided a basis for both the interview and questionnaire content. In addition to this, external socio-environmental factors, identified by researchers such as Sternberg and Lubart (1995), Yarrow and Jones (2014) and Drake (2003), were included in the interview guide. The qualitative approach used in this research influenced the population sampling method, the semi-structured design of the interviews and the authenticity and trustworthiness criteria which was used to assess the suitability of the methods used. This chapter also documented the process by which the questionnaire was tested and the distribution of questionnaires to artists in the localities of Ceredigion, Carmarthenshire, Pembrokeshire and Powys. The findings from this questionnaire are discussed in the next chapter in relation to the identification of the research population.

[18] Appendix (Chapter 4): reminder email
[19] Appendix (Chapter 4): BPS Code of Conduct - ethical approval

Chapter 5: Identification of the Pro-C research population

5.1 Introduction

The purpose of this chapter is to document the steps taken in identifying the research population (Pro-C Artists) from the questionnaire responses received. This was undertaken, initially, in relation to the definition of the Pro-C Artist to ensure that participants earned part of their annual income from their creative work. In section 5.3 the demographic profile of the Pro-C Artist is documented, this was created to ensure the research population was representative of those working in the visual arts sector and that they experienced both intrinsic and extrinsic motives, thereby fulfilling the first two research aims. In the latter case, this was to ensure that the selected research participants were likely to experience tensions between motives leading to the use of satisficing approaches. In section 5.3.1 a comparison between participants who were located in the sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys is provided. The final section of this chapter details the criteria used for the selection of interview participants, which was created to ensure inclusion of representatives from different demographic groups.

5.2 Pro-C Artist identification stage 1: income criteria

From the 105 questionnaires received, 63 of these matched the Pro-C Artist definition. The requirements for this first stage of the identification process are outlined in table 5.1.

Table 5.1
Identification of research population
(the process used to ensure only relevant recipients are included in this research)

Stage 1:	**105** questionnaires returned
Stage 2:	4 questionnaires not fully completed (leaving **101** usable questionnaires)
Stage 3:	37 questionnaires excluded because recipients earned between 0-20% of their annual income from their creative work (leaving **64** usable questionnaires)
Stage 4:	1 questionnaire considered in more detail because although the recipient earned between 0-20% of their annual income from their creative work this amounted to between £10,000 and £20,000 per annum. This was higher than the other 63 selected recipients. This questionnaire was later eliminated (justification for this is provided below).
Stage 5:	**63** respondents identified who represent the Pro-C Artist in this study

5.2.1 Justification for removal of the 37 excluded respondents.

From the 105 completed and returned questionnaires, 37 of these were removed from the research group. All 105 recipients identified themselves as working within the area of visual art and craft, but these 37 respondents earned between 0-20% of their annual income from this and, therefore, received little or no financial reward for work. In the latter case, participants did not fit the required Pro-C Artist definition. These people were removed because they were considered to be potential hobbyists, who produce work for little or no income.

These 37 respondents were eliminated from the main research study, however, a basic analysis of their data was undertaken to ensure their ineligibility and to confirm reasons for identifying them as potential hobbyists were justified[20]. The majority of those eliminated were female (accounting for 65% of the excluded respondents group) and aged over 45 years old (accounting for 87% of the group). Creative work was not their main income; instead, respondents listed a variety of other non-creative jobs, ranging from company director to heating engineer, involving work undertaken alongside their creative activity. Of these responses 27% were retired, 19% were involved in teaching roles and 8% were involved in information technology. This indicates creative work may be a pastime activity for those who already have occupations in other areas.

In fact, these individuals could be described as part of the *dabbler* self-employment tribe (Dellot, 2014) where creative work is a hobby rather than a necessity. In this respect, they may identify themselves as operating within visual arts and crafts but it is less likely that they produce work as a regular income. An indication of this is also seen in the significant amount of time these participants spent on other occupations, averaging 29 hours per week (excluding retired individuals). In addition to this, all of the eliminated respondents earned under £10,000 per annum for their creative work.

This basic analysis of the 37 eliminated respondents indicated, therefore, that creative work was not their main income. They spent a significant amount of time per week on other income-related activities, or in the case of those who were retired, had an alternative stable source of income. This was justification to suggest that they may not have had the same necessity, if any,

[20] Appendix (Chapter 5): data from the of the 37 excluded respondents

to earn an income and therefore may not have demonstrated the tension between intrinsic and extrinsic motives, or the associated satisficing approaches, which are the focus of this research.

The definition of the Pro-C Artist was therefore revised, based on the results of the questionnaire, to:

> *A craftsperson or visual artist who works within the area of craft or visual art and generates 21% or over of their annual income from this work.*

5.2.2 Response rate

Only four questionnaires were returned part-completed and 40% of respondents provided optional comments in the final open-ended section of the questionnaire. This demonstrates a good rate of response and indicated respondents were actively engaged with the study. A full list of the comments provided by participants can be found in the appendices[21].

5.2.3 Justification for the removal of one further additional recipient

One respondent appeared to be an anomaly in comparison with the rest of the research population. This individual earned between 0-20% of their annual income from their creative work, which amounted to between £10-20,000 per year. All 37 excluded participants, who earned between 0-20% for their work, received under £10,000 per year for this.

The consideration as to include or exclude this individual was based on the premise that they did not match the Pro-C definition of earning 21% or over of their annual income from their creative work, but did earn a significant amount, given the economic conditions within the research location, as described in Chapter 2. As well as producing creative work, this individual also earned an income from teaching. The 2012 Crafts Council survey (BOP Consulting, 2012) highlighted an increase in artists who diversify and use craft-related skills to enter new areas such as teaching. This is supported by research undertaken by Lena and Lindemann (2014) who identified that 57% of arts graduates taught art over any other profession. This individual was not unusual, however, there were no further details regarding the specific nature of the teaching role or the hours they devoted to teaching. It was decided to exclude this individual

[21] Appendix (Chapter 5): table of descriptions from the open-ended questionnaire and issues to be investigated in the interviews.

from the Pro-C Artist grouping as they did not fit the definition of earning 21% or over for their creative work. It was unclear as to whether their teaching work was considered to be part of their creative work, and therefore included in the annual income stated, or whether it was in addition to this. Therefore, it was not possible to identify the participant as a *professional* rather than a *hobbyist* artist.

5.3 Pro-C Artist identification stage 2: research aims

In the second stage of the identification process the demographic data for the 63 participants was considered in relation to the first two research aims set out in Chapter 1. This ensured the population met the Pro-C Artist definition and was, therefore, the intended population for this research.

5.3.1 Research aim 1: to compile a demographic profile of the Pro-C Artist

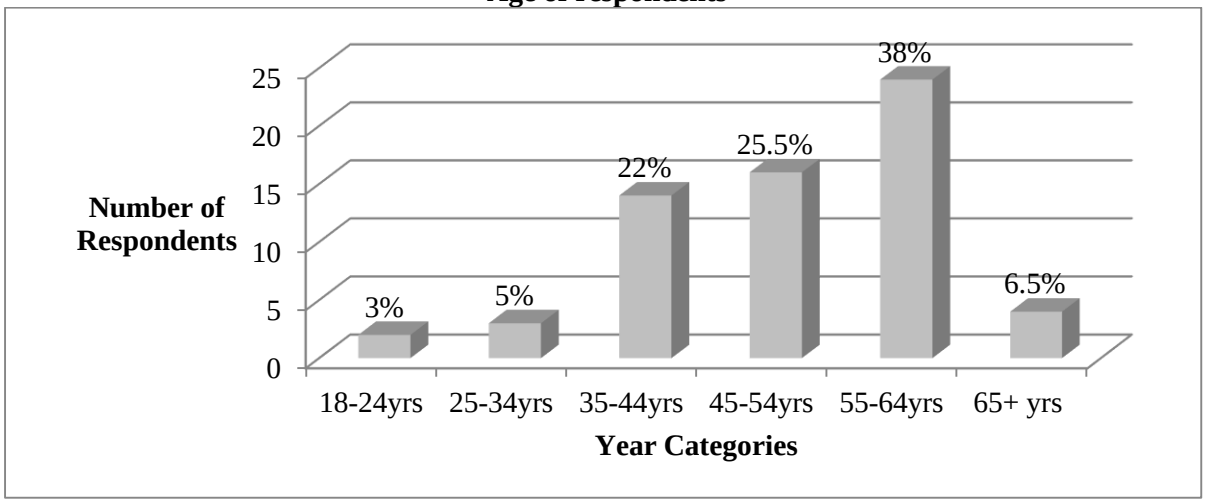
The demographic findings from the questionnaire are documented below. In section 5.3.1b of this chapter these are split into the four geographic areas focused upon in this research, to identify any potential differences. This data is also considered alongside findings from previous studies, discussed earlier in Chapter 2, to situate the research population within the visual arts sector.

5.3.1a Demographic data[22]

The majority of Pro-C Artists were aged between 35-64 years old. The largest age category was 55-64 years old with 24 participants, therefore, accounting for 38% of the overall result. In contrast to this, only 3% of Pro-C Artists were located in the 18-24 years old age range. This suggests that involvement in the visual arts sector is attractive to more mature workers.

[22] Appendix (Chapter 5): frequency tables for demographic data

Figure 5.1
Age of respondents



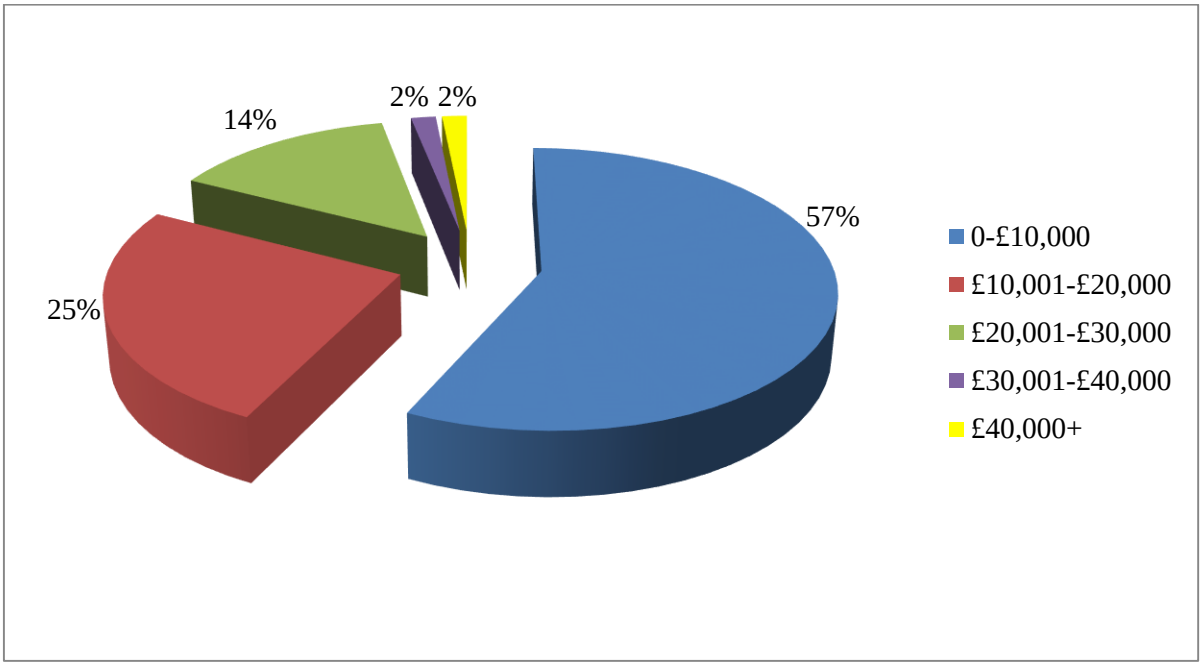
As shown in table 5.2, the majority of Pro-C Artists were female, accounting for 68.3% of the sample.

Table 5.2
Gender of respondents

		Frequency	Percent
Valid	Male	20	31.7
	Female	43	68.3
	Total	63	100.0

Pro-C Artists were represented in all income categories, earning below £10,000 and over £40,000 for their work. This demonstrates that some were more financially successful than others. The majority of Pro-C Artists, however, earned below £20,000 per annum for their creative work, which accounted for 82.5% of the sample (figure 5.2). The most common income category for the Pro-C Artist was £0-10,000, which accounted for 57% of the sample. Only one person in the sample earned over £40,000 for their creative work. This indicates that on the whole income levels in the visual arts sector are low.

Figure 5.2
Annual income from creative work



Despite this, table 5.3 shows creative work was the main source of income for 84% of Pro-C Artists.

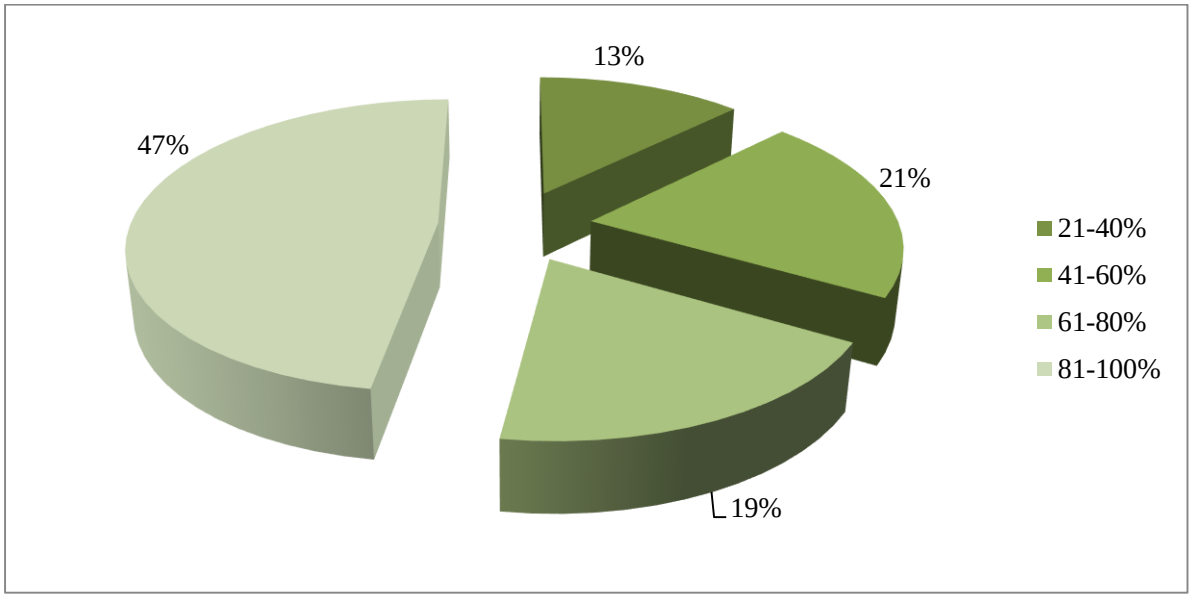
Table 5.3
Creative work as main source of income

		Frequency	Percent
Valid	Yes	53	84.1
	No	10	15.9
	Total	63	100.0

In addition, figure 5.3 demonstrates that, for 47% of the sample, this work contributed towards between 81-100% of their overall annual income. It appears that, for the majority of Pro-C Artists, creative work made up a significant percentage of their annual income. This accounted for a lower contribution (21-40% of overall annual income)[23] for just 13% of the research sample.

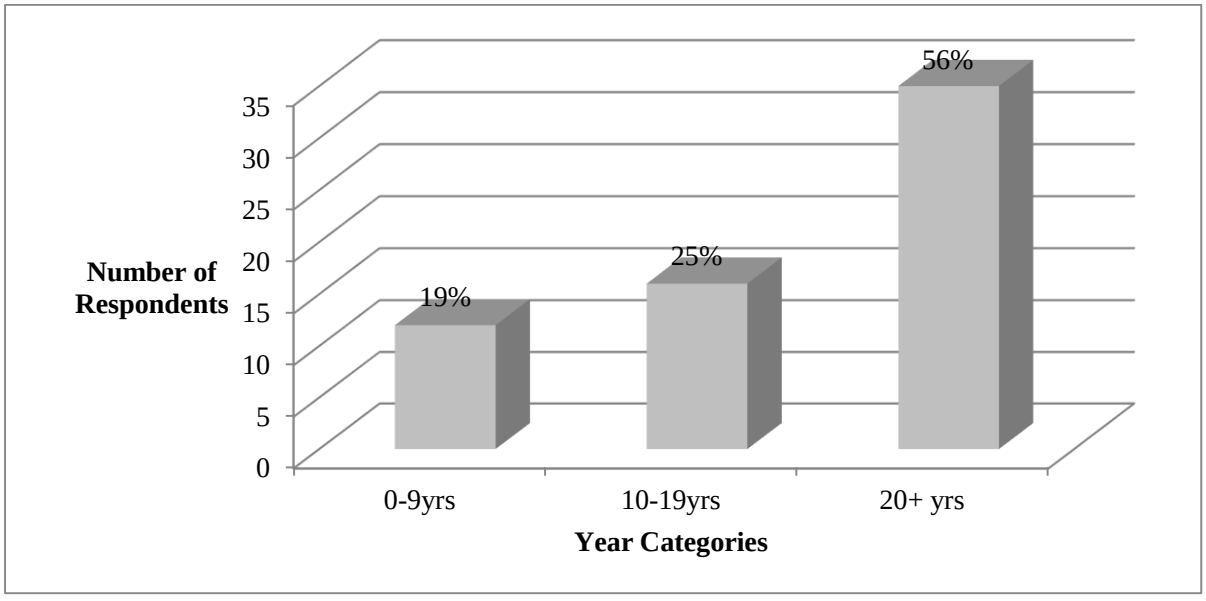
[23] As shown earlier those who earn below 21% of their annual income for their work were removed as they were more likely to undertake creative work as a hobby.

Figure 5.3
Percent of annual income from creative work



On average the findings in figure 5.4 show that over half the sample population had worked in their creative area for over twenty years (56%). In comparison to this, only 19% had worked in the area for nine years or less. This indicates that there are fewer Pro-C Artists entering the industry, or those who have entered the industry more recently have not yet managed to earn 21% or over of their annual income from their creative work and are therefore not included in this study.

Figure 5.4
Years worked in creative area



The majority of Pro-C Artists had moved to Wales, as demonstrated in table 5.4 below, where 71.4% of the sample were not born in Wales.

Table 5.4
Born in Wales

		Frequency	Percent
Valid	Yes	18	28.6
	No	45	71.4
	Total	63	100.0

However, they had lived in Wales for an average of 21 years, as shown in table 5.5. This indicates they had made the decision to move into Wales and were able to operate sustainable creative businesses in this location.

Table 5.5
Average number of years those not born in Wales have lived in Wales

	N	Minimum	Maximum	Mean	Std. Deviation
Yrs lived in Wales	36	2.0	63.0	21.056	13.6862
Valid N (listwise)	36				

5.3.1b Data split by research counties

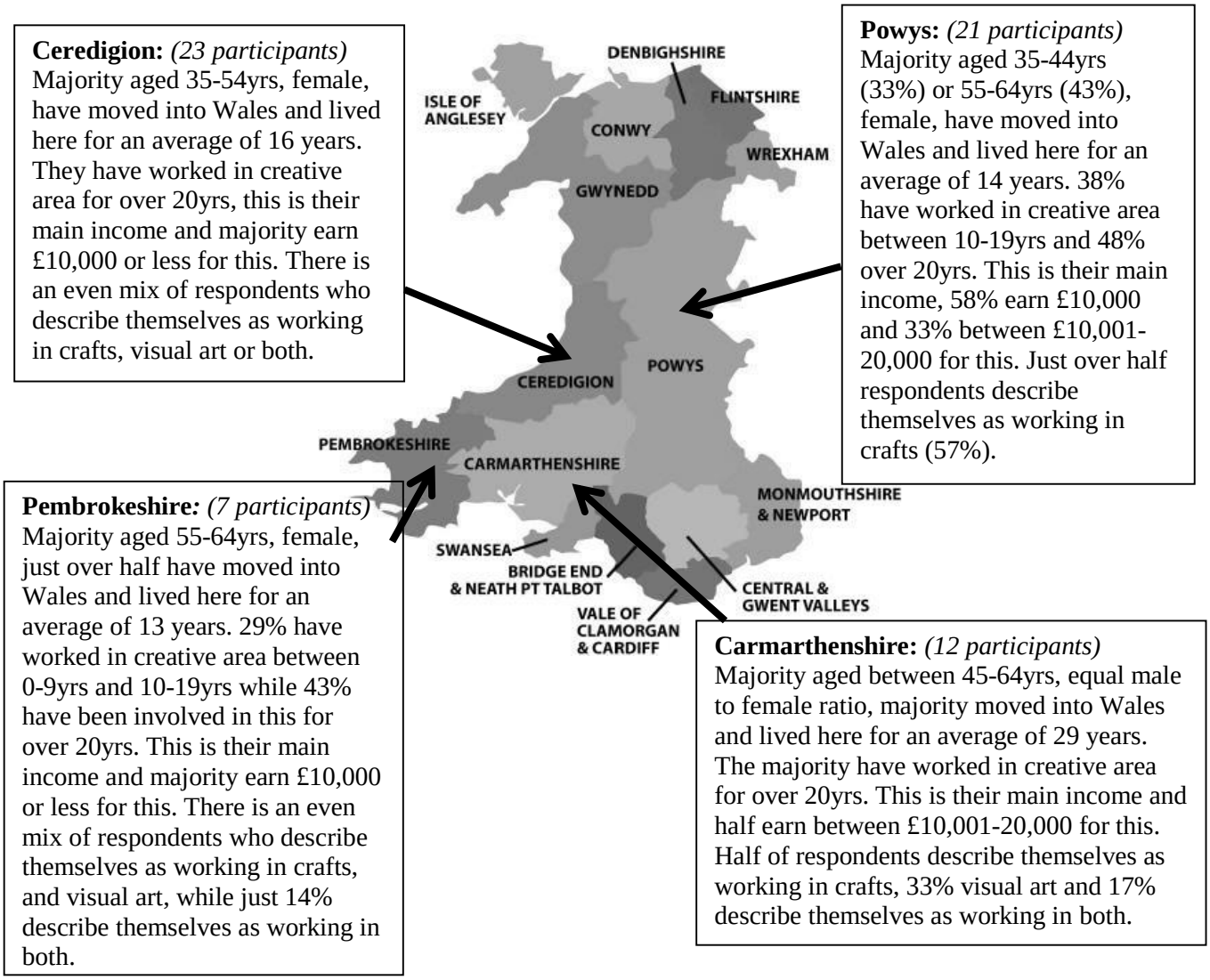
In this section the data has been split into geographical areas to identify any potential variations (figure 5.5). This was undertaken as although the small numbers involved did not allow for any substantial statistical comparisons, they provided an indication of the potential similarities or variances in visual arts activity within different rural localities. This is considered further in relation to the interview results in Chapter 8.

As demonstrated in figure 5.5, similar demographics can be seen across the sub-regions. For example, in all four counties the majority of Pro-C Artists had moved into Wales; there was a relatively even mix between those describing themselves as visual artists and craftspeople and for the majority of those located in these areas, creative activity was their main income.

There were some small variations between participants located in Carmarthen and those in the other research locations of Ceredigion, Pembrokeshire and Powys. For example, although the Pro-C Artist formed part of a more mature workforce in all four counties, in Powys and

Ceredigion there were more participants within the 35-44 years old age range. In addition to this, the majority of Pro-C Artists were female, with the exception of Carmarthenshire which evidenced an equal male to female ratio. Also Pro-C Artists had lived in Wales for thirteen years or over in all areas, however in Carmarthenshire this increased to 29 years. Finally, while Pro-C Artists in Pembrokeshire and Ceredigion earned £10,000 per annum or under for their creative work, a third of those in Powys earned between £10,001 and £20,000 and in Carmarthen at least half earned this higher amount.

Figure 5.5*
Pro-C Artist profiles by county[24]
* Profiles based on majority/average figures for each sub-region



[24] Appendix (Chapter 5): frequencies for regional data

Overall, Carmarthenshire demonstrated the most variation in comparison to the other sub-regions. In this area there were more males involved in creative work, participants had been involved in their work for a longer period of time and were likely to earn more from this. These findings are considered further alongside the interview data, documented in Chapter 8, to determine whether regional differences provide a greater insight into the motives and satisficing approaches used by Pro-C Artists.

5.3.1c Pro-C Artist, visual arts sector and rural areas

The results indicate that Pro-C Artists share similar characteristics with those identified in previous studies involving the visual arts sector and also with the population of rural areas. For example, the majority of Pro-C Artists were female, also identified in earlier studies by McDermot, et al., (2007) and Knott (1994). They can be considered as representative of the older workforce which is characteristic of both rural regions and the visual arts sector (Markusen, 2006) and in addition to this, the level of income for the Pro-C Artist is also similar to findings in previous visual arts sector studies.

Overall 96% of Pro-C Artists earned £30,000 or under for their creative work, yet over half of these earned under £10,000 per annum for this (figure 5.2*)*. These figures demonstrate that although artists earned an income from their creative work, they remained in the lower income category. This is seen also in previous research involving artists in Wales, for example, Bryan, et al., (2000) found that the average gross income was just £13,920 per FTE. This is characteristic also of rural areas where income is likely to be at least 8% lower than urban areas (Jones, 2004).

In addition to this, data suggests that, in the case of the Pro-C Artist, trends seen within the visual arts sector have increased. For example, this sector is dominated by female activity (McDermot, et al., 2007; Knott, 1994) which is exacerbated in relation to the Pro-C Artists in this study, where 68% were female. Also, the Pro-C Artist average age of 55-64 years old (figure 5.1) was higher than in the Fillis and McAuley (2005) study, where artists were more likely to be between 35-64 years of age. In this respect, again, Pro-C Artists demonstrate characteristics similar to the population of rural locations (Day & Thomas, 2007).

The length of time Pro-C Artists have been involved in their creative activity also appears to be higher than in previous studies. This is shown by Knott (1994) who found that over half of all craft businesses she surveyed were established up to ten years previously, and in the more recent Crafts Council study where this increased to an average of twelve years (BOP Consulting, 2012). In comparison, the Pro-C Artist in this research had been involved in their creative activity for an average of over twenty years. This was found also in the study of textile artists in Pembrokeshire by Thomas (2007) who were involved in their artwork for up to 32 years. This longevity can be linked to a high level of self-sufficiency, as evidenced in a study of rural micro-enterprises by Galloway and Mochrie (2006). Here, rather than pursue growth strategies, firms concentrated on increasing production in local markets. A similar scenario can be seen across the visual arts sector where over 70% of businesses do not export goods but, instead, utilise networks within their locality to cater for a small but sufficient customer base (Brown, 2014).

The questionnaire data demonstrated that Pro-C Artists are attracted to rural localities, as also identified in previous visual arts sector studies by Markusen (2006). This can be seen as 71% of Pro-C Artists were not born in Wales, but had lived in the area for an average of 21 years (table 5.5). Pro-C Artists in Carmarthenshire had lived in the area for even longer, at an average of 29 years. Clearly, the rural sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys are attractive to Pro-C Artists. The questionnaire comments provide a greater insight into this demonstrating a link between the area, community and creative activity. This is shown, for example, in the comment below:

> *'It is particularly important living in a rural community to both offer something the community takes an interest in and to occupy time in creative things*.' (ID: 77)

The importance of both community and creative activity in rural locations is supported by Jones, et al., (2004) who suggests that creative activity is very much rooted at the local level and that location is important for fostering networks. This can also be seen through the identification of '*rural artistic havens'* by Wojan, et al., (2007) where artists are attracted to rural locations through a sense of place, as discussed in Chapter 2[25].

[25] The questionnaire data does not allow further consideration of the importance of location, however this is investigated further in the interviews.

Although the results indicate that Pro-C Artists share similar characteristics with artists in previous studies, there are some variations, for example, where questionnaire data suggests fewer Pro-C Artists have entered this sector in the last ten years (figure 5.4). This is at odds with evidence from both the Craft Council report (BOP Consulting, 2012) and Brown (2014), both of whom indicate involvement in this subsector is increasing. It is possible that the majority of newcomers do not earn 21% or over of their annual income from their creative work and, therefore, were not included in this research as they are not yet within the Pro-C Artist definition.

Despite this, the majority of data from the questionnaire demonstrates that Pro-C Artists display similar characteristics to artists identified in previous studies. Where differences occur these may be an increase in trends already seen within this sector, or may relate to the specific socio-environmental conditions in rural sub-regions. Evidence suggests that the Pro-C Artist views creative work as a means to earn income rather than a hobby; as for 84% of Pro-C Artists, creative work was their main source of income and for 47% this amounted to over 81% of their annual income (figure 5.3). So, although the Pro-C Artists in this research did not earn all their income from their creative work, for a significant number of them it was this activity, rather than another income source, that provided the main household earnings. This indicates a necessity to earn an income from work.

Findings from the questionnaire show that this sector remains popular for part-time employment and business longevity. In this respect the Pro-C Artist appears to be orientated more towards the *locals* self-employment tribe (Dellot, 2014) where producers are based locally, earn a modest income and are close to retirement. In comparison to the previous study of artists based in Mid and West Wales, the Pro-C Artist could be described as an *artisanal producer* more than a *commercial producer* (RIPPLE, 1998) as, for just over half these participants, their creative work contributed towards under £10,000 per annum. It should be noted, however, that some Pro-C Artists appeared to be more financially successful than others. This can be evidenced as 4% of the sample earned over £30,001 for their artwork and 25% earned between £20,001 and £30,000. Overall, Pro-C Artists can be situated within the occupants of the visual arts sector as well as the population of rural areas as the majority of those in this research were older (perhaps younger artists see this as more of a hobby alongside other income generating activities), were willing to accept a lower income and were able to sustain modest income from creative work.

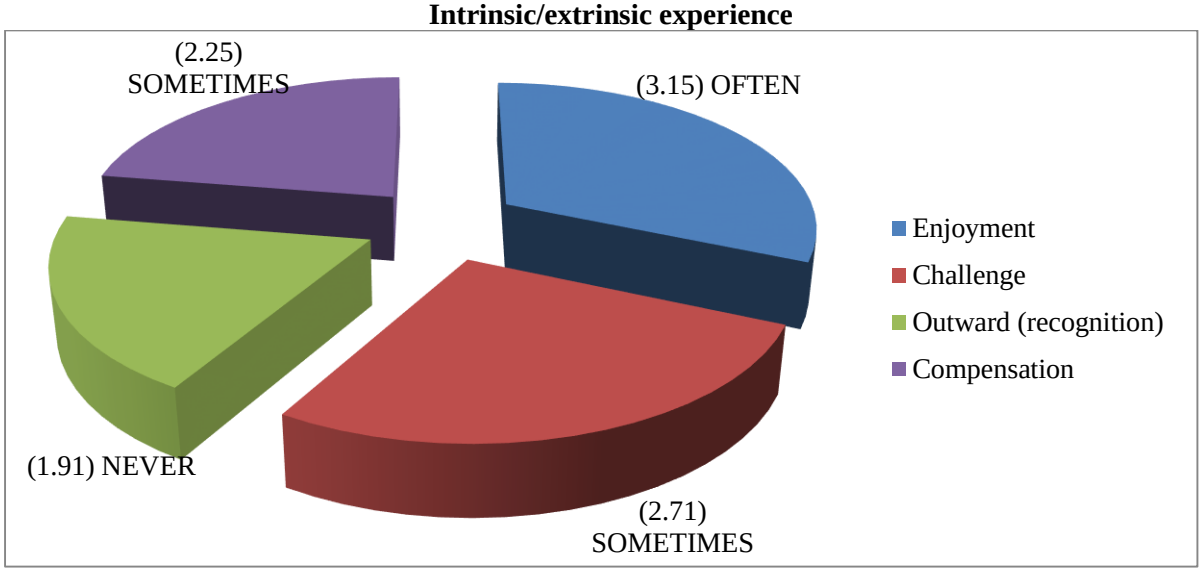
5.3.2 Research aim 2: to determine whether the Pro-C Artist experiences self-reported intrinsic and extrinsic motives and flow.

This research aim was intended to confirm that the research population experienced both intrinsic and extrinsic motives and were, therefore, more likely to implement satisficing to create a balance between these. The questionnaire included three existing motivational constructs: the work preference inventory (Amabile, et al., 1994), the flow state scale (Jackson & Marsh, 1996) and the flow paragraph by Roberts and Jackson (1992). These were used to confirm that the Pro-C Artist reported experiencing both intrinsic and extrinsic motives and flow.

5.3.2a Intrinsic and extrinsic motives

The results from the work preference inventory section of the questionnaire show that Pro-C Artists reported being both intrinsically and extrinsically motivated (figure 5.6). In addition to this, the results indicate that, on average, respondents demonstrated a preference for intrinsic rewards. This can be seen in the mean average scores which show that respondents identified **sometimes** with extrinsic factors but **often** with intrinsic factors.

Figure 5.6
Intrinsic/extrinsic experience



Comments from the open-ended section of the questionnaire also demonstrate participants' experienced both extrinsic and intrinsic motives, with a preference for intrinsic motives. Here,

respondents described a desire to gain autonomy, meaning and satisfaction from work as well as income, as seen in this comment, for example:

> *'My total motivation is from creating a piece from start to finish – having been self-employed as an artist / enameller for the past 28 years (prior to that in an office for 10 years) I soon realised that money was the least important factor – job satisfaction being the most important.'* ID: 98

In this section of the questionnaire extrinsic motives were identified as relating directly to customer satisfaction gained through recognition and income. In some instances these were intertwined within business strategies, as seen in this comment, for example:

> *'I have some difficulty in answering some of the questions because I undertake commissions and clearly I need to consider the viewpoint of the person requesting the commission.' ID:54*

In this respect, the Pro-C Artist demonstrate self-reported motives similar to the self-employed workforce, as the ability to gain satisfaction from work alongside the need to appeal to customer demand was also important for the self-employed workers in Dellot's (2014) study.

5.3.2b The flow experience

The results show that respondents reported experiencing flow[26].

Table 5.6
Recognition of the flow experience

		Frequency	Percent
Valid	Yes	56	88.9
	No	7	11.1
	Total	63	100.0

In addition, the results from the flow state scale (Jackson & Marsh, 1996) indicate that over 50% of respondents either agreed or strongly agreed with all elements, except the one in which action-awareness was described. This fulfilled the Pro-C Artist requirement and the second research aim.

[26] Appendix (Chapter 6): frequency tables for the flow state scale

5.3.3 Pro-C Artist profile

Using the data from the questionnaire, a profile of the average Pro-C Artist was created. This was used alongside the interview data to provide additional insight into the lifestyle of the Pro-C Artist in the results and discussion, documented in Chapter 7 to 9.

The majority of Pro-C Artists were female and aged between 55-64 years old. Over 80% of them relied on their creative work as their main source of income, 97% earned under £30,000 from this work and, for over half of these Pro-C Artists, this amounted to under £10,000 per annum. The majority of Pro-C Artists were not born in Wales but had lived in the location for an average of over 21 years. Over 50% of the Pro-C Artists involved in this research had worked in their creative area for over twenty years. Pro-C Artists were both intrinsically and extrinsically motivated. However, on average, they demonstrated a preference for intrinsic rewards. The majority of Pro-C Artists recognised the flow experience.

5.3.3a Criteria for the selection of interview participants

The profile outlined above provided the basis for the following criteria. These were created to ensure Pro-C Artists from all questionnaire categories (within the age, gender, creative area, main income, native to Wales, location area, time worked in creative activity and annual income) were represented in this research, alongside those who reported experiencing and those who reported not experiencing flow.

1. The interview respondents should reflect the demographic make-up of the 63 Pro-C Artists identified as the research population. This should be based on percentage allocation of respondents by age, gender and creative area.

2. The interview respondents should represent Pro-C Artists whose creative work is not their main income as well as those whose creative work is their main income.

3. The interview respondents should represent Pro-C Artists who were both born in Wales and those who have moved to the area.

4. The interview respondents should represent Pro-C Artists from Ceredigion, Carmarthenshire, Pembrokeshire and Powys.

5. The interview respondents should represent Pro-C Artists who have worked in their creative area for different lengths of time.

6. The interview respondents should include Pro-C Artists who demonstrate different levels of income received from their creative work.

7. The interview respondents should include confirming and disconfirming samples of Pro-C Artists who report experiencing flow.

The selection of interview participants for this research is documented in Chapter 6.

5.4 Conclusion

The research population for this thesis was identified using the step-by-step process outlined above. This was undertaken to ensure they represented those working in the visual arts sector and experienced both intrinsic and extrinsic motives, so were more likely to adopt approaches to create a balance between these.

The results of the questionnaire fulfilled the first research aim, by creating a demographic profile of the Pro-C Artist and the second research aim, by confirming that these artists experienced self-reported intrinsic and extrinsic motives and flow. These results also demonstrated that the Pro-C Artist shared similar characteristics to individuals in previous studies and with the population of rural areas. Comments made in the open-ended section of the questionnaire also highlighted the potential importance of community and location to creative work. The criteria for the selection of the interview participants, detailed above, was created to ensure that a range of those within the demographic categories in the questionnaire were included in this research. This is documented in the next chapter.

Chapter 6: Research implementation

6.1 Introduction

The purpose of this chapter is to document the interview selection process, creation of the interview guide, steps taken to collect the interview data and approach taken to analyse data. The first section of the chapter outlines the process undertaken to select the sixteen Pro-C Artists interviewed in this research, using the criteria created in the previous chapter. The interview guide and pilot study are then explained, followed by the process involved in collecting the interview data. This section also documents the data collection process for two additional post-research interviews which were undertaken to add depth to a discussion of research implications, detailed in Chapter 9. The approach taken to identify and interpret interview data is documented in the final section of the chapter.

6.2 Interview participant selection process

From the 63 Pro-C Artists identified in the previous chapter, 50 of these indicated they would be willing to take part in follow-up interviews. There are no obvious demographic patterns to those who have opted to take part in the interview process. However, those who provided comments in the open-ended section of the questionnaire were more likely to opt to take part in the interviews. Of the 63 identified Pro-C Artists, 26 of these completed the open-ended comments section and 21 of the 26 opted to take part in the follow-up interview stage. Table 6.1 details the procedure used to select the questionnaire participants for interviews.

Table 6.1
Interview participant selection process

Stage 1.	Questionnaire participants who indicated they were willing to take part in the interview stage were identified. 63 people completed the questionnaires and met the Pro-C Artist requirement (fulfilling research aims one and two), of these 50 gave their consent to take part in interviews.
Stage 2.	Judgement sampling was implemented, using the criteria identified in the previous chapter. Details of participants selected and criteria fulfilled are provided in section 6.2.1. This was used in conjunction with criteria case, confirming and disconfirming case sampling (Patton, 1990). For confirming case sampling those participants were chosen who experience flow, for disconfirming sampling participants who do not experience this were selected.
Stage 3.	Fifteen confirming case participants were selected. Although interview numbers are small, this reflects the need for rich information rather than the quantity of responses (Patton, 1990). Other qualitative studies involving creative individuals have also used a

	small number of interview participants, such as Gardner (1993), who focused on just seven case studies.
Stage 4.	Five reserve confirmation case participants were also chosen based on a percentage breakdown of the 'creative area' demographic criteria.
Stage 5.	To select the disconfirming sampling from the 50 consenting participants, the only two who did not experience flow were identified. Their inclusion helped to ensure the viability of findings.

A total of seventeen Pro-C Artists were originally asked to take part in the interviews. Of the seventeen contacted, two chose not to take part and one did not reply. Three more were then selected, from the reserve list, who matched the 'creative area' demographic criteria (table 6.2) and the criteria from the questionnaire data (table 6.3). Of these three reserve participants, two agreed to undertake the interview while one initially agreed and was sent an email reminder but did not reply[27]. This participant was one of the two who indicated they did not experience flow. As there were only two disconfirming case participants it was not possible to find a replacement and therefore a total of sixteen people were interviewed.

6.2.1 Selection of interview participants: criteria from questionnaire data

Confirmation and criteria case sampling was used to select Pro-C Artists to represent the research population using the criteria created in the previous chapter.

6.2.1a Criteria 1: interview allocation based on age, gender and creative area percentages

Seventeen interview participants were selected out of the 63 participants based on the percentage allocation of respondents in relation to age, gender and creative area. The intention was to select fifteen participants as confirming cases and two as disconfirming cases. Once selected, research participants were reviewed to confirm they fulfilled criteria 2 to 6. This ensured that the Pro-C Artists selected represented those working in the visual arts sector and displayed a range of demographics identified in the questionnaire data.

The creative area demographic was used as the default criteria for selection, to ensure that people involved in both craft and art were represented. This was intended to increase the

[27] Appendix (Chapter 4): reminder email

reliability of the data (Patton, 1990). The breakdown of the demographic representation is provided in table 6.2.

Table 6.2
Criteria 1: Demographic Representation
Interview selection based on representation of the 63 questionnaire respondents

Demographic	**Percentage allocation of questionnaire respondents**	**Number of representative participants to be selected for interviews.**
Age	53.8% 54years and under 42.6% 55yearrs and over	6 people 55years and over 9 people 54years and under
Gender	67.7% female 32.3% male	9 women 6 men
Creative area (how participants describe their work)	47.7% craftspeople 32.3% visual artists 20% both	7 craftspeople 6 visual artists 3 both

6.7.1b Criteria 6: confirming and disconfirming samples – flow experience

To select the disconfirming cases from the 50 consenting participants, the only two who did not experience flow were identified. One declined to take part. The inclusion of the one disconfirming case participant helped to ensure the viability of findings. The other fifteen participants indicated that they experienced flow.

6.2.1c Criteria 2-5: interview allocation based on income, place of birth, county and length of time in creative area.

Table 6.3 demonstrates that the interview participants fulfilled criteria 2 to 5. These criteria required the inclusion of participants from different demographic groupings. They were not, however, based on the percentage allocation of respondents in relation to the research population.

Table 6.3
Criteria 2-5: Income, place of birth, county & length of time in creative area

Criteria	**Selection**
2. Pro-C Artists whose creative work is/is not their main income	Main income: 15 participants Not main income 2 participants
3. Pro-C Artists who were born/not born in Wales	Born in Wales: 2 participants Not born in Wales: 15 participants
4. Pro-C Artists from each of the four counties identified in this research	Ceredigion (CD): 5 participants Carmarthenshire (CM) 6 participants Powys (PY): 3 participants

	Pembrokeshire (PM): 2 participants
5. Pro-C Artists who have worked in their creative area for varying lengths of time	20+ years: 6 participants 20- years: 8 participants
6. Pro-C Artists who earn more and those who earn less for their creative work	£0-10,000pa: 6 participants £10,001-£20,000pa: 5 participants £20,001-£30,000pa: 4 participants £30,001-£40,000pa: 1 participant

6.3 Interview participants

Table 6.4, 6.5 and 6.6 detail the demographic data of selected participants. This is split by creative area (self-reported) into craftspeople, visual artist or both.

Table 6.4
Demographic data for interview participants: craftsperson

ID	**IR**	**JA**	**AW**	**VC**	**KC**	**YK**	**JF**
Age (yrs)	45-54	34-44	55-64	55-64	45-54	45-54	55-64
Gender	M	F	F	F	F	F	M
Born in Wales	No	No	No	No	No	No	No
Lived in Wales (yrs)	7	9	36	32	22	22	13
County*	CD	CM	CM	PM	CD	CM	CD
Creative activity	Potter	Potter	Jeweller	Jeweller	Textile	Potter	Potter
Worked in creative activity (yrs)	20+	10-19	20+	20+	10-19	20+	20+
Creative work main income?	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Other work	N/A	N/A	N/A	N/A	Not specified	Farm/ B&B	Land rental
Annual income	0-£10,000	0-£10,000	£10,001 - £20,000	£30,001 - £40,000	0-£10,000	£10,001 - £20,000	£20,001 - £30,000

** CD Ceredigion, CM Carmarthen, PM Pembrokeshire, PY Powys*

Table 6.5
Demographic data for interview participants: visual artist

ID	**DM**	**MC**	**ChL**	**GB**	**IP**	**RB**
Age (yrs)	45-54	55-64	65+	55-64	35-44	45-54
Gender	F	M	F	M	M	M
Born in Wales	Yes	No	No	Yes	No	No
Lived in Wales (yrs)	N/A	37	40	10	11	11
County*	CD	CM	CM	PM	PY	PY
Creative activity	Painter	Painter	Painter	Illustrator	Screen printing	Photographer
Worked in creative activity (yrs)	10-19	10-19	20+	10-19	10-19	10-19
Creative work main income?	Yes	No	Yes	Yes	Yes	No

Other work	N/A	Pension	Teach/ WS	N/A	N/A	Farmer
Annual income	£20,001-£30,000	£10,001 - £20,000	0-£10,000	£20,001-£30,000	£10,001-£20,000	£10,001-£20,000

** CD Ceredigion, CM Carmarthen, PM Pembrokeshire, PY Powys*

Table 6.6
Demographic data for interview participants: craftsperson and visual artist

ID	**CL**	**BK**	**KD**
Age (yrs)	35-44	45-54	55-64
Gender	F	F	M
Born in Wales	No	No	No
Lived in Wales (yrs)	15	20	7
County*	PY	CD	CM
Creative activity	Design/maker: Potter	Textile Artist	Woodwork
Worked in creative activity (yrs)	10-19	20+	20+
Creative work main income?	Yes	Yes	Yes
Other work	N/A	Teach/ WS	Not specified
Annual income	0-£10,000	0-£10,000	£20,001- £30,000

** CD Ceredigion, CM Carmarthen, PM Pembrokeshire, PY Powys*

6.4 Interview content

This section of the chapter documents the creation of the questions asked in the interviews. These were based upon investigations into the existence of both intrinsic and extrinsic motives in the visual arts sector, identified in the literature review in Chapter 3 and in the selection process detailed in Chapter 4. It is through these questions that the investigation into motivation and satisficing was conducted. These questions focused on the intrinsic and extrinsic motives of Pro-C Artists and external socio-environmental factors identified in previous research by, for example, Sternberg and Lubart (1995), Yarrow and Jones (2014) and Drake (2003) such as the location, environment and creative networks. Each interview section focused on a particular topic of significance that was identified either through the literature review or the questionnaire comments[28]. Table 6.7 provides a description of each section topic included in the interview guide.

[28] It is important to note that although flow has been identified as a topic of focus only one of five sections in the interview guide related specifically to this experience so as not to bias results

Table 6.7
Interview guide: content description and justification

Section	Topic	Justification for inclusion
Section 1:	Introductory section. Questions related to participant background and type of work produced; this built a rapport with the participants and provided further details about their lifestyle.	Questionnaire results indicated the majority of participants have been involved in their creative activity for over twenty years. Questions in this section were designed to investigate how their work has remained sustainable.
Section 2:	Questions related specifically to the flow description provided by Roberts and Jackson (1992). The aim was to understand the relationship between the experience and regularity of flow and the creative process.	This relates to early understandings of the interaction between intrinsic and extrinsic motivation as operating in a *'hydraulic fashion'* (Hennessey & Amabile, 2010, p.581) where, as constraints are imposed, the level of intrinsic motivation decreased. Further studies however indicate that under specific conditions expected reward can increase motivation without having an impact on intrinsic motivation.
Section 3	This section investigated the relationship between the income received for work and the type of work created. This considered the importance of creative work as a contributor to annual income. Participants were asked to provide more details about the contribution different types of creative income (i.e publications, commissions or exhibition sales) made towards annual income.	The RIPPLE producer survey (1998) found artists combined small quantities of high value goods with lower items designed for a high sales turnover, which indicated that participants may produce different types of work for different purposes.
Section 4	This section investigated the influence of external factors on creative work. This included potentially significant factors such as the community and location they operate within.	Questionnaire results showed the majority of participants were not born in Wales but have lived in the area for over twenty years. Location and community were identified as important in the questionnaire comments and also in previous studies, as detailed in Chapter 3.
Section 5	The intrinsic or extrinsic orientation of the individual was considered in this section. Participants were asked to consider how they view success or failure. As discussed in the literature review, success in terms of enjoyment of the activity indicated intrinsic orientation while success in terms of financial gain or recognition for work indicated extrinsic orientation.	The questionnaire results indicated the presence of both intrinsic and extrinsic factors in creative work while studies by Amabile, et al., (2002) and Gluck, et al., (2002) demonstrate the need for a high level of intrinsic motivation to create a balance between such tensions.
Section 6	This final section considered the overall way the individual viewed their work as well as future and past motives.	This section investigated the potential change in motivation in relation to the length of time participants had been involved in this activity.

6.4.1 Interview wording

A mixture of feeling, experience and behaviour, opinion and value, background and demographic and why questions were used to elicit as much detail as possible. Questions relating to feelings were predominantly used in conjunction with the creative experience. This type of question was used to elicit responses to experience or thoughts and to uncover layers of meaning in actions (Patton, 1990). For example, the following question: *'Do you recognise this experience?'* was used to consider the notion of flow in relation to circumstance and any possible emotion involved. This is related strongly to auto telic experience. Strong emotions have been highlighted in the study by McDermot, et al., (2007), the RIPPLE producer survey (RIPPLE, 1998) and by Fillis (2006) as well as Csikszentmihalyi (1975) as motivators to engage in creative work.

Questions relating to experiences or behaviour were used in conjunction with a past, present or future scenario encouraging participants' to give a rich account of that event. This type of question was used to initiate a response from which to gain valuable insight into the interviewee's relationship between experience and activity. Questions such as: '*If you didn't have to earn a living from your work would you still do it? What would change?'* attempted to shed light on past, present or future orientations.

Other behaviour related questions were used to investigate the relationship between external factors and the participants' creative activity. External factors such as location, grant support, materials, community and networks were identified. Participants were given the option to identify their own factors, however, to provide a holistic overview of the socio-environmental factors which may facilitate creative production. The questionnaire results, as described earlier, indicate some of these factors, such as location and community, are significant to creative people while the importance of networks have also been identified in previous studies as providing a supportive environment in which to generate creative ideas (Florida, 2002). Here, the wording of questions used an indirect approach to investigate these factors in relation to participant motivation and satisficing: '*Do any of the following factors influence or facilitate your creative work? …'*.

Opinions and value questions were used to elicit a better understanding of the motivational orientation of participants. The questionnaire results confirmed that participants experience

both extrinsic and intrinsic motives. In addition and on average, respondents demonstrated a preference for intrinsic rewards. This was seen as respondents identified **sometimes** with the extrinsic factors of compensation and reward but **often** with intrinsic factors of enjoyment and challenge; as described in section 5.3.2 of the previous chapter. Therefore, the question: '*What does success mean to you in the context of your creative work?'* sought further clarification as to whether notion of success is internal, in terms of gaining satisfaction or autonomy from producing work, or whether it is related more to income or recognition.

Background and demographic questions were used in the first section of the interview to help familiarise the respondent with the topic, to provide comparable demographic data and to gain an initial indication of how respondents identify themselves in the context of others (Patton, 1990). Questions such as: '*How would you describe yourself – visual artist/craftsperson/both/other?'* were used to consider personal viewpoints. Other demographic questions were used later on in the interview and relate directly to income gained from work. An illustration of this is: '*What is the main income from your creative work – exhibitions, selling work, creative publications, commissions, other?'* Questions also asked participants to identify the type of work undertaken, or to investigate the relationship between creative and non-creative tasks.

Understanding Pro-C Artist motives is central to this research and therefore both direct 'why' questions, such as: '*Has the way you view your work or the reasons for doing your work changed from when you first started out?'* As well as indirect questions, such as: '*If you didn't have to earn a living from your work would you still do it?*' These were asked to record variety of responses. Patton (1990) advises against the use of the actual word 'why' in data collection, indicating that there are so many different reasons people can offer when being asked this type of direct question. The word 'why' was used directly, however, as the notion of motives is focused upon in this research and therefore usage is unavoidable. To mitigate the potential for a broad response, the word was instead regularly phrased within a scenario to provide a context and focus for response. This encouraged the participants to offer an insightful answer.

In general, indirect why questions were used to investigate topics identified in previous studies. In these cases questions such as: '*Has the way you view your work or the reasons for doing your work changed from when you first started out? If so why?'* were used. These refer directly

to answers provided in the open-ended section of the questionnaire, in which some participants indicated they would answer differently if they did not need to earn money as income.

6.5 Interview pilot study

This section of the chapter documents the steps taken to test the interview questions. These were taken to ensure the suitability of the questions to the research population and research topic. They were also used to create a greater awareness of how particular questions may be interpreted by people other than the researcher. Once the interview guide was completed, a pilot study was undertaken. The procedure used for the pilot study is detailed in table 6.8 below.

Table 6.8
Pilot study interview procedure

Stage 1.	Select 5 questionnaire respondents for pilot interview.
Stage 2.	Contact selected respondents by email to request participation in the pilot study.
Stage 3.	Interview respondents and ask additional questions to obtain a greater understanding of how the interview content may be interpreted and the suitability of the layout.
Stage 4.	Type up interview transcripts and revise interview guide accordingly.
Stage 5.	Re-interview respondents (concerning only the revised sections) to check that alterations enhanced the appropriateness of the interview.

6.5.1 Sample selection

Five people were selected to take part in the pilot interview using convenience sampling. This was based on location to reduce costs and time taken for the pilot study. They had all taken part in the questionnaire section of the research and were a mixture of visual arts and craftspeople.

6.5.2 Structure

The pilot study was intended to provide an insight into the different interpretations that may be contained within the interview questions. It was also intended to identify whether the structure of interview was clear and understandable, whether the questions were clear and understandable and whether the content was relevant to the sample population. Both the interviewer and the participants followed the same interview guide.

Respondents were interviewed and then asked to comment on layout and questions. The following additional questions were asked, using the same structure and format applied to the questionnaire pilot in Chapter 4:

- Is the interview too long?
- Is there anything that motivates you to engage in creative work that is not listed here?
- Are all the questions clear and understandable?
- Are all the questions relevant, in your opinion?
- Any other comments?

6.5.2a Revisions to the interview guide

Results from the pilot study highlighted the following issues:

1. Participants found some questions confusing and a revision in wording was suggested.
2. The questions in the interview did not fully investigate the relationship between the participants and their work as a source of income.
3. A more direct approach was suggested in order to elicit information regarding motives.
4. Participants felt that they would have been better prepared, and may have had more to contribute in interviews, had they received a copy of the interview guide in advance.

As a result of the pilot interview revisions were made, as detailed in table 6.9 below.

Table 6.9
Changes to interview guide

Interview Section	**Pilot Participant Comments**	**Changes to Interview**	**Impact upon research**
Section 1:	One participant suggested that the more you think about why you do something the clearer it becomes.	Add in question: *Why do you do what you do?*	The answer can be compared to the final question: *If you had to give one reason why you continue to do the work you do – what would it be?*
Section 1:	Participants may have been involved in other work in past which had a significant impact on decision to change their income-related activity.	Add in question: *How long have you been involved in your creative activity? What is your background / education?*	Greater understanding of the lifestyle of participant.
Section 2:	Participants needed further encouragement to discuss the experience of flow.	The following possible probes were added: *Does it happen in every piece of work / creative*	Greater understanding of the flow process in relation to the creative activity. Flexibility of process to allow

		activity you are involved in? *How important is this experience to your creative process?*	interviewer to ask these questions to encourage conversation.
Section 2:	Participants indicated flow may not be exclusive to creative activity.	*Do you experience this in other situations outside your creative work?*	To consider whether flow was important solely to the creative process or to the creative individuals themselves.
Section 3:	Participants indicated the type of work they received income from may impact upon their motivation to produce work.	The following question was added: *What percentage of your annual household income comes from your craft/visual art/ creative work?*	Greater understanding of the impact monetary reward may have on creative activity and satisficing approaches used.

6.6 Interview implementation

The process of contacting participants is detailed in table 6.10 below. The procedure for contacting participants followed a structured approach, although the interview itself maintained a flexibility to ensure that rich accounts of motives and tensions were gathered.

Table 6.10
Implementation procedure for qualitative data collection

Step 1: initial contact[29]	Pro-C Artists were contacted by email to ask them to take part. The email content included the purpose for collecting information and what it would be used for, informed consent and assurance confidentiality. Participants were informed that they would be sent interview guides in advance of the interview[30].
Step 2: pre-interview contact[31]	Reminders were sent to participants approximately 1 week before interview was due to take place with a copy of the interview questions.
Step 3: interview	Interviews took place at participants preferred time and location. Interviews were recorded. Photographs of work and studio were taken when possible.
Step 4: interview notes[32]	Interview notes were taken after interview about how the interview went, where it took place, interviewer's feelings and the interview setting. These provided a reminder of the interview to help understand any external stimuli influencing the interview or people involved.
Step 5: future correspondence[33]	Each Pro-C Artist was contacted by email after the interview to ask if they would like to be kept up to date with the research.

[29] Appendix (Chapter 4): initial email
[30] Although this may not be usual practice it was highlighted as an issue in the pilot interviews. It was therefore decided to send the guide to participants before the interview.
[31] Appendix (Chapter 6): participant interview guide
[32] Appendix (Chapter 6): interview notes (sample)
[33] Appendix (Chapter 4): post-interview email

Step 6: database created for future mailings	An email mailing list was created of those who were happy to be contacted in future about the research.

6.6.1 Interviewer style (post-interview reflection)

The researcher adopted a passive style of interviewing (Gubrium & Holstein, 2002). This was used to avoid biasing the participants' own account of their motivation, creative process and factors influencing this. It was not intended that the researcher should be completely inactive within the interview process as creative prompting was used to encourage in-depth information. The researcher did not wish to distort the participants' own personal descriptions, however, by offering their thoughts, therefore the relationship established between the participants and the researcher was of a supportive, rather than influencing, nature. The creative style of prompting (Douglas, 1984) was adopted to offer a mixture of scenarios and in some cases, provide thought provoking probes. This was used to investigate the decision making process and experiences of Pro-C Artists. For example, in one interview the participant was asked if they would alter a particular item if they were offered a lot of money to do this; in another interview a participant was asked what their reaction might be if a potential customer expressed a dislike for a particular piece of work. These questions deviated away from the interview guide and the additional optional questions. Instead, they were based on the interaction between the researcher and the participants in that particular circumstance. In this way the interviewer used creative probing to encourage participants to express their own beliefs and interpretations of how they engage in creative activity.

A holistic understanding of individual motives and the ability of the Pro-C Artist to create a balance between these, was built up by using direct and indirect questioning methods at different points in the interview process. Probes used during the interview process were a combination of elaboration, clarification and contrast. Elaboration probes were used to encourage participants to provide further details, often when participants were describing their flow experience to encourage a rich description. Clarification probes were used when the interviewer did not fully understand the answer given. In addition to this, contrast probes were used to further investigate the way Pro-C Artists create a balance between motives, for example, participants were asked about the importance of a particular scenario to indicate activities or factors that would not encourage them to create work, in contrast to those that would.

6.6.2 Interview notes[34]

Notes were taken immediately after the interview or on the same day. These were taken after, rather than during, the interview itself so as not to distract the participant and ensure the interviewer remained alert to what was being said. They were used to describe how the interview went, the location of the interview, any thoughts or feelings about the interview and the interview setting. This was created as a supporting document for the interview data, to provide additional insight into the interview and the information gained. They were also intended to help explain any consistencies found in the transcription process.

6.6.2a Transcription process

Interviews were transcribed and coded to produce concepts that contribute to key motivation and external socio-environmental indicators, using NVivo software. NVivo is the preferred data analysis programme as it allows researchers to handle varied data sets, perform complex searches and organise material that might otherwise have been overlooked (Bryman, 2008). Audio interviews, interview notes, images of participants' work and studio space were also stored on NVivo software.

6.6.2b Informed consent and confidentiality

Pre-interview correspondence ensured that consent to be interviewed and recorded was obtained from the participants prior to the interview taking place. The interviewee was also reassured regarding the confidentiality of interview data. Further evidence of the steps taken to ensure informed consent and confidentiality can be found in the ethical consideration section, described in Chapter 4. In relation to sensitive data collection, only one question could be considered to contain sensitive information and this involved annual income. During the interview process participants were either happy to answer, or stated that they did not wish to answer this question, in the latter instance the interviewer moved onto the next question to avoid a breach of trust and consent.

[34] Appendix (Chapter 6): interview notes (sample)

6.7 Post-research interviews

In addition to the sixteen interviews, described above, two further interviews were undertaken with members of creative sector support organisations. These were conducted after the analysis of the initial sixteen interviews had taken place and were intended to provide additional insight into current creative sector support available within the research location. Telephone interviews were arranged with a member of the Arts Council of Wales Development Team (for visual arts) and with a committee member of a local creative (visual arts) organisation. The Arts Council of Wales was asked to take part in this research to gain a greater understanding of the support that is available to visual artists operating within Wales. The local creative organisation was asked to take part in this research to consider the impact of creative sector support and regional policies on creative networks, as well as individual artists operating within the research location.

The Crafts Council of Wales was also approached to take part in this research, to gain a greater understanding of the support they offer those operating within the sector in Wales. Unfortunately, a response was not received from this organisation. In addition, the Welsh Government Creative Industries team was contacted. This latter organisation requested a written set of questions, rather than a telephone conversation and this correspondence was used, alongside the two interviews, to discuss the implications of research findings in the final section of Chapter 9.

These interviews (and email correspondence) followed an informal style; questions that were asked related specifically to the organisations' aims and objectives and to the support they currently offered the visual arts sector[35]. The interview with the member of the local creative organisation also asked questions relating to organisational aims and objectives, and to the support they offered visual artists. In this interview the committee member was also asked about the support their organisation received from organisations, such as the Arts Council, and their knowledge of creative sector schemes operating within the research location or in other rural areas. These post-research interviews provided additional supportive information to aid in the discussion of the results. They were not intended to form part of the main research and, therefore, did not follow the standard procedures set out in the earlier sections of this chapter.

[35] Appendix (Chapter 6): post-research interview questions

6.8 Interview analysis and interpretative approach

The analysis of the interviews involved the six phase approach to thematic analysis recommended by Braun and Clarke (2006). The interpretation of this analysis involved self-determination theory (Deci & Ryan, 2002) and qualitative methods recommended by Miles, et al., (2014). These findings are documented in Chapter 7 to Chapter 9. During this analysis, the researcher kept a reflective diary noting thoughts, feelings or insights into the research process which might provide additional explanations, or required conscious acknowledgement, to avoid potentially distorting the overall results[36]. Chapter 7 details the process by which themes relating to motives and socio-environmental factors (facilitators) were identified using thematic analysis (Braun & Clarke, 2006) and the interpretation of motives through self-determination theory (Deci & Ryan, 2002). Chapter 8 documents a comparison of the participants who experience these motives using the external socio-environmental factors, which assist or hinder the creative process, and quantitative data from the questionnaire survey such as gender, age or annual income. In this chapter matrices and network charts, recommended by Miles, et al., (2014), are used to describe and explain the interrelationship between variables. This is undertaken to provide a greater insight into the groups of participants who experience these motives in particular ways and identify any potential patterns between them. Chapter 9 documents the satisficing approaches identified through self-determination theory involving '*introjected, identified and integrated motivational regulation'* (Deci & Ryan, 2002 p.301) used by participants to manage tensions between motives. The overall analytic and interpretative approach is outlined in table 6.11 below, followed by a description of the analytic methods used.

Table 6.11
Analytic and interpretative approach

Stage	Description	Analysis	Chapter
Identification and analysis of motives and socio-environmental factors			
Stage 1: generation of themes	Process of analysing interview data to produce themes (intrinsic and extrinsic motives and external socio-environmental factors).	Thematic analysis (Braun & Clarke, 2006). Phase 1-6.	Chapter 7 section 7.2
Stage 2: identification and interpretation of themes	Interpretation of thematic analysis.	Thematic analysis (Braun & Clarke, 2006) and self-determination theory (Deci & Ryan, 2002).	Chapter 7 section 7.3

[36] Appendix (Chapter 7): reflective diary during analysis

Stage 3: discussion of themes	Discussion of themes in relation to quantitative data.	Conceptually clustered matrices and multi-variable contrast tables (Miles, et al., 2014).	Chapter 8
Identification and analysis of satisficing approaches			
Stage 1: identification of satisficing approaches	Identification and analysis of satisficing approaches in relation to participants' motives and external socio-environmental factors.	Analysis of approaches using conceptually clustered matrices and example cases (Miles, et al., 2014).	Chapter 9 section 9.2 and 9.3
Stage 2: satisficing in relation to the Pro-C Artist demographic profile	Satisficing approaches analysed using questionnaire data to determine whether financially successful and less successful participants use similar approaches, and to situate those exhibiting these different approaches within the Pro-C Artist population.	Analysis of interview data using variable by variable coding (Miles, et al., 2014).	Chapter 9 section 9.4

6.8.1 Thematic analysis

Thematic analysis was undertaken in this study to identify the explicit or surface meaning of the data. This approach was used to identify the main themes, namely the intrinsic and extrinsic motives and socio-environmental factors that are important to Pro-C Artists. This process involved the identification and description of themes, shown in Chapter 7, and followed by an interpretation to theorise the significance of patterns and their broader meanings and implications (Patton, 1990), in relation to previous literature. Self-determination theory (Deci & Ryan, 2002) was used in the interpretation of motives, to understand the broader meanings in relation to the co-existence of intrinsic and extrinsic motives.

Thematic analysis (Braun & Clarke, 2006) in this study was driven by the theoretical and analytical interest in the motives experienced by participants and the elements of their external socio-environmental situation (described as facilitators in the results and discussion chapters). This type of analysis was used because it is the commonly preferred method when considering a niche area. In this case, studies considering motivation are commonplace but the sample set, using Pro-C Artists who earn 21% or over of their annual income from their creative work, are under-represented within current research. This type of analysis was, therefore, judged to be a good fit with the data group studied. The six step approach to thematic analysis, recommended by Braun and Clarke (2006), was undertaken and is documented at the start of Chapter 7.

The final themes documented in Chapter 7 were identified directly from the interview data and additional viewpoints were sought in each stage of the analysis to offer an alternative or perspective on the analytical process. In addition, a reflective diary was created to consider the relationship between the researcher and this process[37]. Supporting documents, including code lists, theme plans and descriptions of themes, were also created at each stage of the analysis to condense all information about each theme into a manageable format, and to highlight any potential limitations of the data or the analytical process[38].

There was the possibility of bias relating to both the flow and the income theme within this research. In relation to the flow theme, this was created due to the focus on this particular theoretical framework. The interview guide contained six sections and only one of these related specifically to flow. Therefore, the risk was reduced as participants were given both the option and encouragement to consider other factors as well as the experience of flow. In relation to the income theme, this was intentional as the research considered the motivation for those working in visual art and craft, where professional individuals were defined as those earning over 21% of annual income. Therefore, it was expected that the generation of income would be a significant factor for research participants.

6.8.2 Self-determination theory

The tensions between intrinsic and extrinsic motives experienced by interview participants were analysed using self-determination theory. It was through the identification of '*introjected, identified or integrated motivational regulation'* (Deci & Ryan, 2002 p.301) that the different approaches to satisficing were identified (discussed in Chapter 9). This framework was used to predict a broad spectrum of outcomes from active and integrated self (intrinsically motivated state) to passive, reactive or alienated self (extrinsically motivated state) influenced by external conditions. This allowed for the consideration of circumstance in motivational orientation. It was anticipated that participants would desire challenges which develop the self and were aligned to basic needs of competency, autonomy and relatedness (flow is an example of this), yet these could be sometimes diverted, when external requirements caused the pursuit of goals that were not be aligned to, but compensated for, the gratification of the basic needs.

[37] Thesis supervisors were consulted at each stage of the analysis.
[38] Documents included in appendix (Chapter 7).

6.8.3 Analysis of sub-themes

Once themes and sub-themes were identified and interpreted in the first and second stage of the analytical process (as described in table 6.11 above), a consideration of the participants who experienced these in each particular way was undertaken. Here, those who experienced motives, as described in each sub-theme, were drawn into participant clusters and compared in relation to gender, age and annual income as well as the way they utilised socio-environmental factors (facilitators). This is documented in Chapter 8 and was conducted using the qualitative data analysis recommended by Miles, et al., (2014) to understand and analyse variability between participants.

In Chapter 8, multi-variable analysis was used to consider motives, external socio-environmental factors (facilitators) and quantitative data. In this chapter conceptually clustered matrixes and multi-variable contrast tables were used to identify any patterns that may indicate particular Pro-C artist preferences. Where patterns became evident, conceptually clustered matrices were used to bring these together in a single form and explain the typical characteristics of those within each grouping. Finally, the income levels of participants and the way they experience motives was analysed, using variable by variable matrixes, involving the annual income and gender groupings from the questionnaire findings.

In Chapter 9 satisficing approaches were analysed, using conceptually clustered matrices, to identify potential relationships between these, motives and external socio-environmental factors (facilitators). In addition, example cases were used to describe typical participants, in relation to particular approaches, to provide further evidence of how these were experienced and the processes involved in this. These satisficing approaches were then considered in relation to the Pro-C Artist population identified in Chapter 5, to give an indication of where those exhibiting these different approaches fit within the overall Pro-C Artist demographic profile.

6.9 Conclusion

This chapter documents the selection of research participants, the interview method and the interpretation of the interview data. This was important to ensure that the sixteen Pro-C Artists involved in the research represented the research population and experienced both intrinsic and

extrinsic motives, so were suitable participants for the focus of this study. The creation of the interview guide ensured that questions were both relevant to the research participants and suitable to investigate the motives and satisficing approaches. In order to confirm this, pilot studies were undertaken. The actual interview itself followed a more flexible approach, where creative prompts were used to provide the rich detail of participant experiences. Finally, the use of thematic analysis, self-determination theory and qualitative data analysis methods recommended by Miles, et al., (2014) and outlined at the end of this chapter, were used in the analysis and interpretation of the data. This is documented in the next three chapters.

Chapter 7: Results and discussion part 1. Identification and analysis of motives and external socio-environmental factors

7.1 Introduction

The purpose of this chapter is to fulfil the third research aim, to identify the intrinsic and extrinsic motives experienced by Pro-C Artists and the external factors that facilitate these. In order to do this, the six phase approach to thematic analysis, undertaken in this research, is documented in section 7.2. Following on from this, section 7.3 details the interpretation of the motive themes using self-determination theory. Here, motivational regulation is used to describe the co-existence of both intrinsic and extrinsic motives, while facilitators are explained through participants' description of these as assisting or hindering creative work.

7.2 Stage 1: generation of themes[39]

The six step approach to thematic analysis, recommended by Braun and Clarke (2006), was used. This ensured the data was appropriately analysed in order to enhance the validity and reliability of results.

7.2.1 Phase 1 - familiarise yourself with the data

This initial stage of analysis identified patterns within the data that related to intrinsic or extrinsic motives (Amabile, et al., 1994) or external socio-environmental factors identified in previous research by, for example, Amabile (1996), Sternberg and Lubart (1995), Yarrow and Jones (2014) and Drake (2003). Patterns were identified if they were re-occurring more than twice within a transcript, or if they occurred in several transcripts. At this stage, a large amount of data was highlighted to ensure that any important patterns were included. This involved re-reading material created during data collection and transcription. Supporting documents, such as the notes made during transcription, were also re-read to ensure a sound familiarity with the data[40].

[39] The researcher's process and perspective during thematic analysis is detailed in the reflective diary (Appendix: Chapter 7).
[40] Appendix (Chapter 7): table of supporting documents

7.2.2 Phase 2 - generating initial codes

From the data highlighted in phase one, a code list was created using NViVO[41]. This data was revisited to ensure that only data significant to the individual participant, or re-occurring in more than two participants, was coded. The initial code list identified extrinsic and intrinsic motives or facilitators which were described as important to the creative process. This initial code list was not hierarchically structured. Instead, nineteen potentially unconnected topics were identified. These ranged from the notion of freedom, success or enjoyment to evidence of a business structure or the importance of external stimuli, such as the materials respondents worked with. The identification of these codes was based on intrinsic and extrinsic motives and socio-environmental factors identified in previous studies. Some of these codes related to the response given to a specific interview question, for example, the importance of location to participants.

7.2.3 Phase 3 - searching for themes

The codes identified in phase two provided the foundation for the initial themes. These were re-organised to focus on seven main topics, in relation to motivation and the six main topics, in relation to facilitators. These are shown in the initial theme plan[42]. They were grouped together and titled according to the way participants described them. For example, participants described the influence those around them had on their work, such as family, friends and organisations; therefore, the overarching topic was called *networks*. Within topics sub-sections were grouped. This can be seen, for example, in the networks topic where sub-sections were grouped into distinct categories, such as *people close to you* and *organisations*.

7.2.4 Phase 4 - refine themes

At this stage the initial transcripts were re-read again, to ensure data coded into topics was an accurate representation of participant descriptions. Due to the quantity of data and number of codes generated in phase two, and included in the main topics in phase three, it was necessary to narrow the focus to ensure relevance to the research question. This was done by:

[41] Appendix (Chapter 7): code list
[42] Appendix (Chapter 7): initial theme plan

a) Eliminating any codes which did not directly answer the research questions. For example, some codes were re-occurring topics of discussion within the interviews, such as the importance of materials, identified in previous studies by McDermot, et al., (2007). This was not necessarily something that assisted the production of work however, or related to motivational orientation and so was eliminated because it was not focused specifically on the research aims.

b) Splitting codes into two areas: those which could be considered to support creative work (facilitators), such as networks or the location participants worked within and those which appeared to be more strongly related to intrinsic and extrinsic motives.

c) Considering the possible distortion of data in relation to the interview schedule. This analysis encouraged a focus upon the intrinsic and extrinsic motives and, also, on external socio-environmental factors identified in previous research by, for example, Amabile (1996), Sternberg and Lubart (1995), Yarrow and Jones (2014) and Drake (2003). This was evidenced through the interview questions, some of which related directly to previous literature. For example, the importance of networks was identified as a topic in phase two. This was, however, a specific question that participants were asked during the interviews. Therefore, the quality of data relating to networks was caused, in part, by the interview prompt. In these cases data was reviewed for potential distortion. The majority of facilitators identified at this stage were related to specific questions that were asked in the interview. These were included because the richness of data collected from these questions demonstrated their importance to creative work.

A re-organisation of the initial themes was undertaken. This can be seen where, for example, business philosophy and the importance of money merged into income, while sub-groups including the importance of learning and materials in the identity category were submerged into other themes, or discarded. A revised table of themes was created, relating specifically to motives or facilitators[43].

[43] Appendix (Chapter 7): second theme plan

7.2.5 Phase 5 - defining and further defining themes

At this point, themes were merged together, or sub-groups created, where issues which appeared to be related to each other were identified, but on closer inspection, were significantly distinct enough to be grouped separately. Themes were re-named according to the content of the data grouped within them. Some titles appeared too specific in their definition, therefore, in order to give a broader perspective these were shortened to just one word. For example, *external engagement* became *recognition* and *internal engagement* became *flow*. Data was grouped together according to the relationship with the main theme, to help structure the content.

The original transcripts were reviewed once again and initials used to identify the participants involved. A table was created for each theme with a short description, examples from transcripts and participants involved[44]. A final theme plan for motives and facilitators was created (table 7.1).

7.2.6 Phase 6 - motives and facilitators

Five distinct themes were identified as the main motives for participants to engage in creative work. Three main themes were identified as facilitators which may influence creative work. Sub-themes were used in each motive theme, to group together the different ways in which participants described the way they experienced this. In each facilitator theme, sub-themes were used to describe the way these assisted or, in some cases, hindered the production of visual art.

7.3 Stage 2: identification of themes

The five motives described by participants were: income, recognition, self-fulfilment, lifestyle choice and the experience of flow. The three facilitators described by participants were: networks, grants and location. These motivation and facilitation themes are outlined in table 7.1 and this is followed by an interpretation of each theme. Network charts (Miles, et al., 2014) have been used to group the sub-themes within each section.

[44] Appendix (Chapter 7): description of final themes

Table 7.1
Final theme plan: motives and facilitators

	THEME	SUB-THEME	SUB-THEME	SUB-THEME
MOTIVES	**INCOME:** Work is necessary to earn a living	DRIVE TO MAKE INCOME FROM WORK	INCOME & ENJOYMENT	NEED TO EARN A LIVING LIMITS CREATIVITY
	RECOGNITION: Praise or response from others motivates artist to complete work	GENERAL	ART-WORLD	
	SELF-FULFILMENT: The product or artistic process creates personal satisfaction	HIGH IDENTIFICATION WITH PRODUCT	MEDIUM IDENTIFICATION WITH PRODUCT	LOW IDENTIFICATION WITH PRODUCT
	LIFESTYLE: Desire to choose work or live in a particular way	QUALITY OF LIFE	AUTONOMY	NOT IMPORTANT
	FLOW: Engagement in the creative process	ENGAGEMENT	LETTING GO	CHALLENGE
FACILITATORS	**NETWORKS** Impact of people or groups	MEMBER OF CREATVE ORG	SUPPORT FROM FAMILY / FRIENDS	CONTEMPORARY ARTS SCENE
	GRANTS To assist creative work	GRANT SUPPORT	NO GRANT SUPPORT	
	LOCATION Impact of the area in which participant lives and works	PHYSICAL	COMMUNITY	

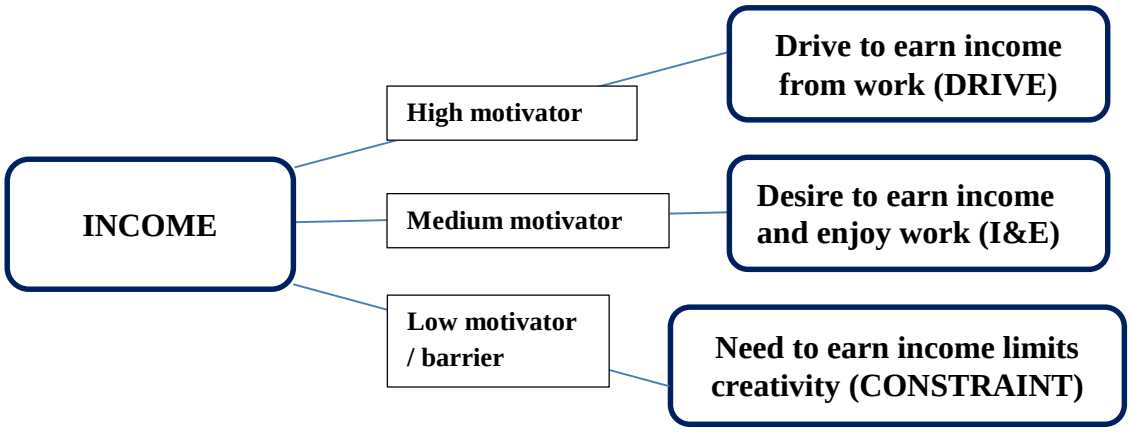
7.3.1 Discussion and interpretation of motives

In this section, themes relating to motives are explained and interpreted using self-determination theory (Deci & Ryan, 2002). These are described at situational level, explaining motivation to complete short-term or immediate goals or at global level, relating to participants overall long term goal. In addition to this, an individual's extrinsic or intrinsic aspirations (Kasser & Ryan, 1993) are discussed in relation to the way they describe their motivation to engage in creative work. These can often be seen in their description of success, where intrinsic aspirations relate to the way participants describe a global desire for personal growth, while extrinsic aspirations relate to wealth, fame and image.

7.3.1a Income as a motivator

The need to earn an income was described by interview participants in three main ways. In some instances a drive to earn an income from work was evidenced, in others the need for enjoyment from work as well as income was described and, finally, in some situations income was described as limiting creative freedom. These different perspectives represent the three different levels at which income motivated participants to engage in creative work, illustrated in the network chart below (figure 7.1). This is followed by an interpretation of the way in which each perspective was experienced, in relation to self-determination, to explain how this motive was aligned, or otherwise, to participants' values.

Figure 7.1:
Income network chart



Drive to earn income from work: In this sub-theme the need to earn money from work was acknowledged and a drive to do so demonstrated. Here, creative work was often described as a business, where the preference was to create saleable work:

> *'I mean, this business I consider the product of the process I'm going through to be something that has got to be saleable and, as such, there is no point in doing something that is unlikely to sell, or something that someone is not likely to want.'* (MC: Section 6, Line 9)

The extrinsic orientation, seen in this drive to earn an income, was demonstrated through the perception of the saleability of a product as validation of its worth. In this situation, value was created and quality acknowledged when people were willing to part with money for it:

> *'I'm always pleased at the end of the month when a cheque comes through and 'oh great', so, I've sold 3 prints this month. It pleases me that people want to pay good money, good hard earned money for something I've produced…'* (GB: 128, Line 1)

This transactional interaction appealed to the participant's need for belonging. Here, the ability to sell work reinforced their justification for describing themselves as an artist or craftsperson and internalised the ability to sell the work, so that it was aligned to personal values. These values remained extrinsically regulated because they related to attaining personally important outcomes rather than inherent pleasure (Deci & Ryan, 2002), however, the acknowledgement of these prevented a conflicting situation from occurring. This can be explained through the acceptance managerial skill, identified in the paradoxical leadership model for social entrepreneurs (Smith, et al., 2012). In this model, managing opposing tensions can be accomplished when awareness of these co-existing simultaneously leads to acceptance rather than defensiveness. Overall, the result was a positive creative experience for the participant and, in this respect, identified regulation was evidenced. Here, external reward was acknowledged and accepted rather than simply being seen as a means to an end, so intrinsic motivation was not undermined (Sternberg & Lubart, 1995).

Desire to earn income and enjoy work: In some situations, the need to gain enjoyment from work was described as just as important, or equal to, the need to earn an income. This was explained by one interview participant below:

> *'I do like to sell my work, but I've realised that isn't the total reason, because I probably wouldn't be doing it. I just love making.'* (JA: Section 39)

Here, the existence of external constraint was acknowledged as a necessity but not fully internalised. This was evidenced as, rather than create work that appealed both to customer taste and own values, some participants described the need to produce both work to sell and work they gained pleasure from, or to undertake additional work to supplement creative income. In this respect, integrated regulation was seen (Deci & Ryan, 2002) where work was produced directly for pleasure. In this case, participants desired engagement in activities that increased enjoyment and wellbeing and, therefore, a successful piece was not necessarily related to fame or wealth, but rather to themselves as individuals and satisfaction with the work they created:

> *'I don't really think of it in terms of, as being successful as a person, it's just, like, who you are really. I'd still carry on painting even if they didn't sell.'* (DM: Section 131, Line 3)

This personal perception of success can also be seen in studies involving professional artists (Amabile, 1987) and in Hirschman's (1983) study, where makers viewed work as a personal success even if it was a commercial failure.

Need to earn income limits creativity: In some instances the necessity to earn income from creative work was described as limiting creativity. In these circumstances, the paradox between making work participants could earn a living from and work that allowed for more experimentation appeared to be a barrier, rather than motive. Here, external factors were important, but not accepted as an extension of the self and seen as a limitation to creative potential:

> *'There is a bit of a treadmill in that I have to keep, I have to keep having exactly…exhibitions in the right places and producing the right kind of work. So, if I just wanted to go off and try something completely different, to experiment or develop a slightly different technique, then it's finding the time to that within the confines of producing work for shows to sell the work and the risk of doing something that won't sell that probably prevents you from taking too big a leap, or too big a risk. If you suddenly turned up at an exhibition with ten completely different types of pictures and you didn't sell anything then that would be a kind of problem.'* (IP: Section 56, Line 10)

In these cases, introjected regulation (Deci & Ryan, 2002) was evidenced as participants were less able to reconcile personal values with financial reward. Production of work to sell did not appear to provide the same satisfaction, described by participants, when few or no external factors were present, such as whilst creating work for themselves. Instead, and as shown in the excerpt above, the sale of work encouraged participants to create this piece again even though it did not produce the satisfaction they desired.

At the situational level, motives appeared extrinsic because of the constant need to sell work, yet, at a global level this was translated into intrinsic aspirations (Kasser & Ryan, 1993) where the desire for self-fulfilment appeared greater, and at odds with, the desire to earn an income. In some cases, the pressure to sell work and impact on intrinsic motivation was recognised, but rejected, rather than internalised into the self in an attempt not to allow sales to influence the type of work produced:

> *'The money is a way of keeping score of making sure your work's any good. But, that's different to critical acclaim, because quite often you can sell bits of work that you don't think are good, or not brilliant, or they could be better, or you have to try not to use the sale side of it to unduly influence the kind of work you do, but equally it's very important.'* (IP: Section 84, Line 6)

Where income was described as limiting creativity, there appeared to be an inability to create a balance between intrinsic and extrinsic motives in a way that satisfied participants' needs relating to autonomy, competence and relatedness. Here, the perception of the necessity to earn income as a constraint, rather than the actual need itself, created the barrier. This was described also in studies by Amabile, et al., (2002) and Gluck, et al., (2002) where the perception of constraint, rather than the constraint itself, impacts negatively upon creative production.

Overall, where a drive to earn an income was evidenced, participants were able to acknowledge and accept external requirements so that intrinsic and extrinsic motives were aligned in the creative process. In contrast, however, where income was seen as a limitation this external requirement was acknowledged, but not accepted into participants' beliefs. This is shown in table 7.2 below, where the three motivational regulation levels have been used to interpret the variance in the perception of income, seen within the income sub-themes.

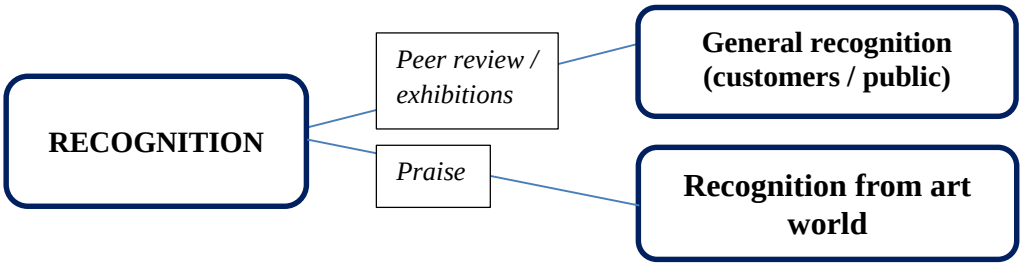
Table 7.2:
Income: relationship between sub-themes and motivational regulation

	Drive	**Income & Enjoyment**	**Constraint**
MOTIVATIONAL REGULATION (self-determination theory**)**	Identified: the need to earn an income becomes a drive which is acknowledged and consciously accepted into own values to enable a positive creative experience.	Integrated: the need to earn an income is reduced as participants take on extra work or create different types of work. Freedom in creation allows fulfilment of autonomy, relatedness and competency needs.	Extrinsic/ Introjected: the need to earn an income is acknowledged but not accepted into own values and, therefore, does not create a positive experience.

7.3.1b Recognition as a motivator

Participants described situations in which they were motivated by attaining recognition from industry peers within the art world and those in which they were motivated to obtain recognition from customers or members of the public, in some form of response to the work. Recognition was not always seen as a motivator as, in some instances, this was described as not important to those involved. The way in which recognition was described by participants is explained in the network chart below (figure 7.2). This is followed by an interpretation of the way in which this was experienced, in relation to self-determination, to explain how this motive was aligned, or otherwise, to participants' values.

Figure 7.2:
Recognition network chart



General recognition (customers/public): Participants described the importance of receiving some form of response from other people either as a way to demonstrate or reinforce value for their work and, therefore, their identity as an artist, or as an incentive to continue production:

> *'I'm fairly fortunate that all my customers to date, including the ones I do illustration work for, have always been really pleased with what I've done. That certainly impacts on my creative drive because that gives you the impetus to go on and do more.'* (GB: Section 114, Line 4)

Praise or acknowledgement for work primarily fulfilled the relatedness basic need, reinforcing participant notions of belonging and, to some extent, their self-worth. Overall, where a strong preference for recognition was described, identified regulation (Deci & Ryan, 2002) was exhibited. This could be seen where participants completed work to gain a response from others which made them feel good about themselves, demonstrating gratification of relatedness and competency. This was particularly evident in cases where work invoked a strong emotional response:

> *'The number of emails I get, thank you so much for the painting, it arrived we sat and looked at it and my wife is in tears, I get lots like that and that is very satisfying.'* (MC: Section 52, Line 2)

The primary motivator, in these instances, was the fulfilment of customer needs. Here, participants were able to create a balance between intrinsic and extrinsic motives by accepting external requirements as having a positive effect on their own work. This could be seen in their description of success:

> *'I'd like to think that if somebody wanted a Celtic bead I'd be the person they'd come to. I suppose that's success, is that how I measure success.'* (AW: Line 3, Section 124)

Where an emotional response was received, the stronger this response the more value participants placed upon the product, which reinforced their credibility as an artist through fulfilment of competency needs. In these cases external evaluation was desired, rather than seen as a form of control or constraint. This demonstrates the existence of both intrinsic and

extrinsic motives through motivational synergy (Amabile, 1990), where individuals may be motivated by both recognition and personal challenge in work.

Recognition from art world: In some situations professional acknowledgement from other artists, in particular, was described as a strong motivator to complete work. This type of recognition was sought from prestigious gallery shows, role models, curators or respected fellow artists and, therefore, participants gained credibility for work. Where a desire for recognition from the art world was evidenced, identified regulation (Deci & Ryan, 2002) was exhibited. This was described as an overall positive experience that was aligned to participant's credibility:

> *'I couldn't say I am now just selling from the workshop, I couldn't say I'm just going to sell via my shows directly, without involvement in galleries, because a lot of the credibility that you get as an artist comes with the reputation that you acquire by being shown in prestigious venues.' (CL: Section 72)*

In these circumstances participants showed similar characteristics to the *peer-orientated creator* Hirschman (1983) described, who placed the highest priority on fulfilling the wants of industry professionals. In this study, however, recognition was described not just in relation to the integrity or credibility of their work but, also, as fulfilling a desire to communicate with those who shared common values, therefore satisfying the basic need of relatedness:

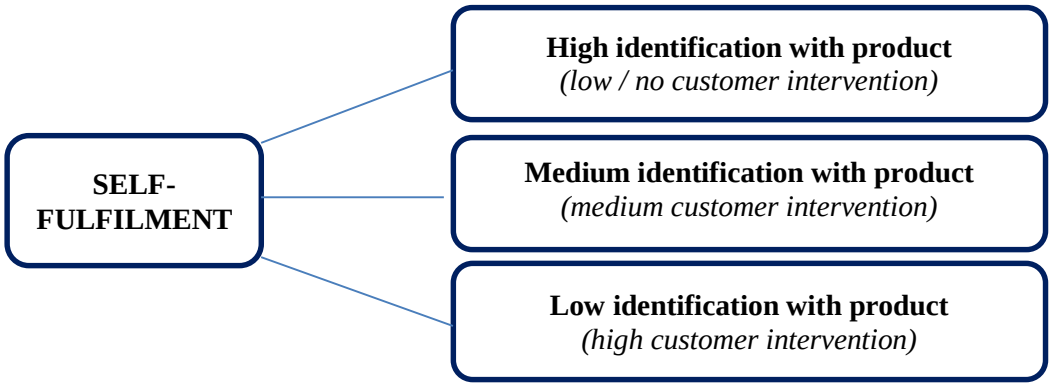
> *'I do get a fairly regular amount of shows, or offers to be in group shows, which I see as a recognition and appreciation of what I do.'* (BK: Section 82, Line 4)

Overall, both income and recognition were identified by participants as motivators to produce creative work. As demonstrated in each sub-theme, however, the gratification obtained from these motives differed. While income was sometimes described negatively (as constraint), recognition was described, overall, in positive terms. In this respect, recognition can be seen as an enabler that is conductive to creative activity (Amabile, 1996) while income can be described in the same way only in certain situations. The different ways in which participants evidenced motivational tensions can be seen in their associated motivational regulation. While income as a motivator can be seen as introjected, identified or integrated regulation (Deci & Ryan, 2002) recognition can be seen only as identified motivation. In this latter case, external conditions were acknowledged and consciously accepted to promote involvement and persistence in creative work.

7.3.1c Self-fulfilment as a motivator

Self-fulfilment was described through identification with the product, seen in the extent to which participants were willing to alter this to facilitate a sale. The way in which self-fulfilment was described is explained in the network chart below (figure 7.3). This is followed by an interpretation of the way in which each perspective was experienced, in relation to self-determination, to explain how this motive was aligned, or otherwise, to the participants' values.

Figure 7.3:
Self-fulfilment network chart



High identification with product: In some situations, participants described creating work primarily for their own self-fulfilment, which they then hoped to sell. Here, a high identification with the product, relating to a low level of customer intervention in the creative process, was evidenced where selling work was a secondary concern. This was also found in the *peer-orientated creators* identified by Hirschman (1983) and in the creative enterprise orientation identified by Mills (2011). In the latter case, fashion designers were primarily motivated by a quest for self-expression and recognition rather than a desire to make money. In this way, reconciliation was created between strong intrinsic desires and external conditions to produce work that remained aligned to beliefs and values:

> *'So if I make the clarinet ok or whatever I go and make; the problem is not necessarily the object that I've made what the problem will be finding the place where it should be where people will buy it or appreciate it.'* (IR: Section 149, Line 17)

In these instances participants' descriptions of success were governed predominantly by the internal relationship between the product and the producer. Therefore, self-fulfilment was achieved through personal satisfaction with the product, rather than the sale:

> *'I like this new line teapot; I think it's going to be good, I don't know if it's going to be any good in terms of thing. To me it's a success and that is great.'* (IR: Section 187, Line 16)

This management of tensions can be seen as similar to those seen in the social entrepreneurs Smith, et al., (2012) studied, who engaged in strategies such as choosing between opposing forces to reduce or resolve tensions. In this study, the intrinsic aspirations (Kasser & Ryan, 1993) demonstrated in participants' perception of success, were directly related to their own intrinsic values, allowing these to dominate over external requirements.

Medium identification with product: In other circumstances, a medium identification with the product was described, relating to a medium level of customer intervention in the creative process. Participants acknowledged the need to sell or gain recognition for their work and were, therefore, willing to make changes to products to facilitate sales, but only up to a certain point. In this way, participants were able to create harmony between pleasing the customer and creating a product that remained a good fit with their own aesthetics:

> *'Rather than trying to accommodate my customers, I always want them to understand that they came, in the first place, because they liked what they saw and that was my choice, and if they come in and change something until it becomes not agreeable with my own aesthetics anymore, then that is the point at which I have to decline their request..' (*CL: Section 37, Line 6)

The cut-off point appeared to be the departure from identified regulation (Deci & Ryan, 2002); the point at which the participant no longer experienced autonomy in the creation of work. Up until the cut-off point, basic needs concerning relatedness, competence and autonomy appeared harmonious, where value was obtained in both creating work in the way envisaged and enjoying the process of creation, or being satisfied with the outcome. Going beyond this point, however, signified a reduction in autonomy and competency. This resulted in a change of direction towards extrinsic aspirations (Kasser & Ryan, 1993) not in line with participants' values and goals. It was at this point that participants ceased to gain self-fulfilment from their work.

Low identification with product: In some situations participants did not describe a cut-off point and, therefore, demonstrated a low identification with their product. Instead, they allowed a high level of customer intervention in the creative process which resulted in extrinsic, introjected or integrated regulation (Deci & Ryan, 2002). In this respect, participants appeared

similar to the *commercially-orientated creators* in Hirschman's study (1983) and the *commercial producers* in the RIPPLE survey (1998), who produced work to sell and were, therefore, customer-focused. They also appeared similar to those within the creative business orientation identified by Mills (2011), who described themselves as taking advantage of opportunities within the design industry.

In those who experienced introjected or extrinsic regulation, work was altered to satisfy customer taste even if it was not in keeping with their own tastes or artistic judgement:

> *'You try and make it as nice a picture as you possibly can, but you have to make sure that it's a true illustration of what they are …. half the time they know exactly what they want and I'm happy to fulfil their expectations rather than try to perhaps take what would be a better photograph.'* (RB: Section 95, Line 4)

In these circumstances, participants demonstrated an external locus of control, displaying a low gratification of the three basic needs and low intrinsic motivation. Here, the lack of harmony between the product and the participant's values created a reduction in the level of self-fulfilment obtained:

> *'If they're paying for it, they have as much as they want is the answer. You just have to, like with anything, somebody's paying you to do it you just grit your teeth and go with it don't you*? (RB: Section 101, Line 1)

In extreme cases, products created purely through external regulation resulted in alienated self (Deci & Ryan, 2002), the state in which the participant produced work but did not put any part of the self into this. Although the participant was still motivated to produce work, they were unable to find harmony between extrinsic and intrinsic motives. Instead, they showed a need to adhere to extrinsic requirements that were at odds with their own values. This approach to managing paradoxical tensions is similar to the splitting and polarizing strategies identified by Lewis (2000). The outcome of this can be seen in those who polarized the need to earn an income from work and appeared to deliberately distance themselves from their creation:

> *'Mostly it doesn't have your name on it, so, well it's up to them then.'* (RB: Section 105, Line 1)

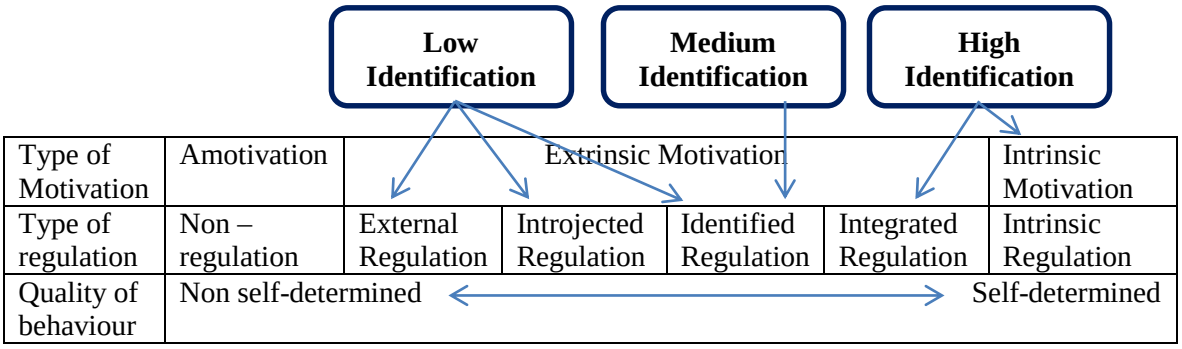
Not all situations in which participants described a willingness to alter work to facilitate sales were experienced negatively, however. In contrast to the above, in some situations participants demonstrated integrated regulation (Deci & Ryan, 2002) where customer intervention was internalised and became part of their own values:

> *'I have a style of work, a style of working. I have my own sort of methodology and my own technique and I put, that's what I put, that's me that's totally me …. when I get asked to do a commission, I do try to treat it as if it's something for myself. As something I'd be proud to hang on the wall. So, you could say that quite a big chunk of it is me really.' (GB:* Section 16, Line 3)

Here, external requirements were internalised into own values, creating a more positive attitude towards altering work to suit customer demand.

Participant identification with their product produced the greatest variation in motivational regulation. This is demonstrated in table 7.3 below.

Table 7.3
The self-determination continuum with product identification
(adapted from Deci & Ryan, 2002 p.301)

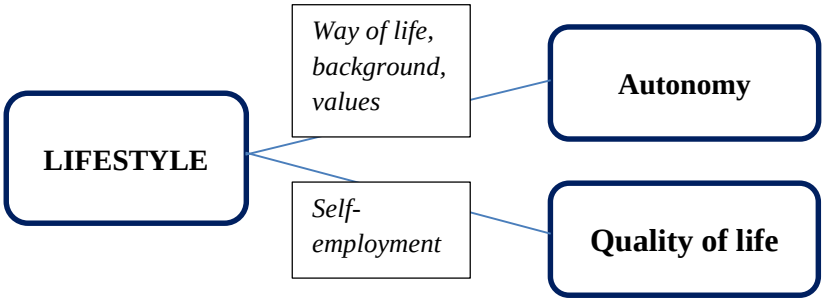


Those unwilling to change the nature of their work displayed intrinsic or integrated regulation, by remaining true to their own values, and were willing to sacrifice sales to create the work they desired. Those willing to make small alterations, without compromising the integrity of their work, displayed identified regulation by describing a conscious process of altering work to facilitate a sale. Those who accepted a high level of customer intervention and were able to align this to their own goals and values demonstrated identified regulation. Those who accepted a high level of customer intervention, but experienced a conflict of motives and evidenced introjected regulation, described creative work as a struggle. In one extreme case, a high level of customer intervention led to solely extrinsic regulation which clashed with the participant's own taste. This resulted in alienated self and a passive approach to the creation of work. Overall, the willingness of participants to alter products to facilitate a sale demonstrates the different ways in which they managed motivational tensions and the impact this had upon self-fulfilment.

7.3.1d Lifestyle as a motivator

Participants described being motivated to engage in creative work as part of a lifestyle choice. This was explained in relation to a preference for a particular quality of life and in relation to choice over day to day tasks (autonomy). In the former case, creative work was described as a self-sufficient means to ensure the continuation of a particular lifestyle; in the latter case, creative work allowed participants to be in control of their day to day tasks. The way in which lifestyle was described by participants is explained in the network chart below (figure 7.4). This is followed by an interpretation of the way in which each was experienced, in relation to self-determination, to explain how this motive was aligned, or otherwise, to the participants' values.

Figure 7.4:
Lifestyle network chart



Autonomy: In some cases, participants described the desire to be in control of day to day living as a motivator for creative work, obtained through self-employment, which enhanced satisfaction and wellbeing:

> *'I don't have to get here for a certain time. I don't have to deal with a boss who's a bit of an arse hole. I don't have to be told I've got to do extra work because Jeff hasn't come in today and things like that. It's hard work but it's …. I choose when and how to do it, which is a nice feeling.'* (IP: Section 124, Line 9)

Here, participants opted for a particular lifestyle through their ability to recognise, and avoid, situations in which they would not function fully, as described in the excerpt above. In these situations, identified regulation (Deci & Ryan, 2002) was evidenced as participants created situations in which they could internalise external requirements. The ability to create a balance between self-fulfilment and the need to earn an income was achieved by retaining a high level of freedom in day to day tasks.

Quality of life: In some descriptions, participants expressed a desire for a particular quality of life aligned to intrinsic aspirations (Kasser & Ryan, 1993) that created happiness, relatedness and personal growth, rather than fame or wealth. Here, creative work appeared to be a way to obtain a harmonious balance between the desire to live in an intrinsically satisfying way and receive an income that ensured the continuation of this lifestyle:

> *'There has never been loads of work here, but I found the quality of life to be enough to make it worth it. I'm not ambitious in the sense of wanting to be famous, so I'm quite happy to live a nice quality of life in a relatively quiet place.'* (BK: Section 22, Line 36*)*

In this respect, participants appeared to demonstrate an integrating strategy (Smith, et al., 2012) to paradoxical tension where intrinsic and extrinsic demands operate together in a productive way. Their overall orientation remained intrinsically motivated, as participants were willing to make sacrifices in income to ensure they could live the way they wanted to. In addition, they accepted the need to earn an income to facilitate a particular lifestyle gratifying personal goals, therefore demonstrating identified regulation (Deci & Ryan, 2002):

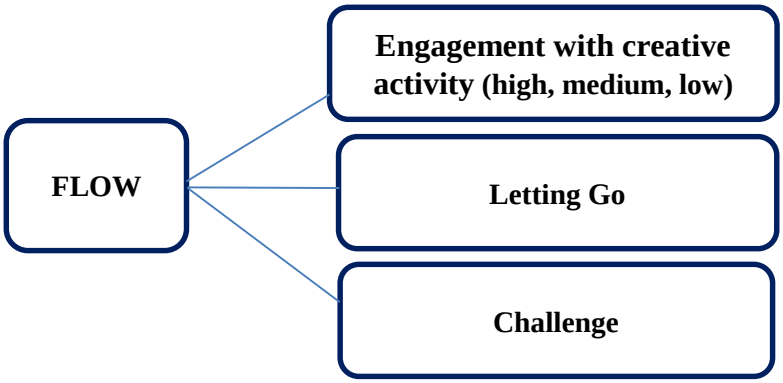
> *'I don't travel to London to have exhibitions, no, I don't think it's worth it. So, yes for a pot like that I might be able to ask twice the amount. As long as I'm comfortable, I don't need millions and as long as my family's around me, that's very important to me.'* (YK: Section 66, Line 13)

Overall, where lifestyle was described as a motivator, identified regulation was evidenced in relation to both autonomy and quality of life. Here, participants were able to manage tensions between motives by consciously creating situations in which they could internalise external requirements, such as being in control of day to day tasks and creating work as part of a particular way of life.

7.3.1e Flow as a motivator

Flow was described by participants as a particular level of engagement which related to satisfaction and challenge. It was experienced as a loss of awareness, constraint or expectation (letting go). The way in which flow was described by participants is illustrated in figure 7.5. This is followed by an interpretation of the way in which engagement was experienced, in relation to self-determination, to explain how this motive was aligned, or otherwise, to the participants' values.

Figure 7.5:
Flow network chart



Engagement with creative activity: Engagement in flow was described by participants as intrinsically motivated. Where a high experience with flow was described, the quality of this experience was essential to gain self-fulfilment. Work without flow did not satisfy the basic competency need, leading to lower satisfaction levels:

> *'Maybe that's why I like making things, because it has that sort of quality. I couldn't contemplate doing a job where you didn't have that, or doing work where you didn't have that. I really hate doing the edges, I think it's because the flow thing has gone now it's just something I've got to do to get this finished and up on the wall.'* (BK: Section 28, Line 3)

In this situation, flow was experienced regularly and was an important part of the creative process. The experience of flow was often linked to the evaluation of the final outcome, which related to the process (intrinsic regulation) rather than the completed product. For example, by experiencing flow during the production of the work, participants felt they had produced high quality work. The product had less value for the participant if this quality of engagement was not experienced:

> *'I think flow is really important, in that I value things more if they have had flow in them.'* (BK Section 40, Line 1)

In this respect, the experience of flow can be seen as similar to the experience described in Yarrow and Jones study (2014). In the aforementioned study, flow was described as a fluid action in which the artist and the process comes together to facilitate focus and concentration, producing high quality work.

Rather than describing a need to engage in flow in every piece of work, a medium level of engagement was demonstrated, where there was a difference between work that was produced

during the flow experience and work that was produced without this. Without flow, the creative process was sometimes described as technical which led to a reduced or mediocre outcome:

> *'Remember what we are taking about not is the finest, best, case sometimes it's just ordinary/mundane. I might be commissioned to take pictures of buildings, and I'll know what I want and when I get it that's fine, but its more mechanical because I've got a brief and I know what I've got to take and there are set functions, but it doesn't have the same kind of inspirational flow that we were taking about before.'* (KD: Section 42, Line 2)

In these circumstances, the description of creating without flow was similar to the experience described by Csikszentmihalyi (1996), where a lack of balance between ability and the task leads to frustration or boredom because not all elements of flow are present. Here, identified regulation (Deci & Ryan, 2002) was experienced and external requirement, such as the need to earn an income, was accepted but not necessarily fully internalised, preventing flow from occurring in every piece of work.

In situations where low engagement with flow was described, external requirements were either internalised, so that the occasional engagement with flow was enough to remain engaged in the activity, or perceived as a necessity. In the latter case the creative process was described as a struggle. Here, external pressures created through customer expectations were identified as obstacles to flow. These acted as prompts to complete the work, altering the perceived locus of causality and forcing participants to consider customer needs. In these cases, introjected regulation (Deci & Ryan, 2002) was evidenced because activities aligned to the values of others were not accepted as participants own and, therefore, intrinsic motives were undermined, making it more of a struggle to complete work. This resulted in a reduced gratification of competence and autonomy needs:

> *'It's different if you are doing a commission piece and you have very set rules to work in and that can be really difficult if it wants to go somewhere else and the person is specific about what they want, that's when you start getting problems and it doesn't flow and it doesn't go well.'* (KC: Section 44, Line 1)

Letting Go: For some participants flow occurred when they knew what steps to take, but were not aware of this happening. This was referred to as being on *'automatic pilot'* which described a subconscious process where participants became immersed in the activity:

> *'It comes when you least expect it, when you paint and you're on that automatic pilot, when you feel that everything is going right, it's like someone singing, it's the same, everything somehow goes, painting comes very easily, can be done very quickly and it's almost as if everything is in place, so you are not thinking about yourself, your*

> *problems or even mixing the paint really, it's just telling you what to do so you are doing it.'* (ChL: Section 44, Line 3)

Here, relatedness was experienced as a sense of being *'as one'* with the creative act itself, seen also in description of flow within the Yarrow and Jones study (2014). In this sense, relatedness referred to the individual's relationship to the creative act and to the space around them, which facilitated automatic experience. The participant is later aware, but not conscious of this at the time. During this experience, participants described a particular point at which they were no longer in control or engaged with the task at hand. In each of these cases the experience of letting go was related to the creative element of the work.

Challenge: Participants often described experiencing flow during complex problem solving tasks, where the complexity of the task encouraged immersion and subsequent achievement. This produced a deep sense of satisfaction:

> *'So yes, when you do something like that there's a, it took me hours to get them right and I'm fiddling and fiddling and fiddling, and then when you do it, it's 'Wow – Wow! I did that'. So yes, I'm excited about it. I don't know, maybe I thrive on challenge too.'* (AW: Section 154, Line 1)

Here, the focus of engagement was wholly intrinsic and based on personal growth, in attempting to surpass oneself. This highly intrinsic state can be seen also within Hirschman's self-orientated creators (1983) and the *artisanal producers* in the RIPPLE survey (1998), who have a preference for personal satisfaction, created through engagement with the activity. This can also be seen in the fashion industry orientation designers (Mills, 2011) who were motivated primarily by a desire to engage in the industry.

Overall, a high engagement with flow, the experience of letting go and the experience of flow through challenge were related to a solely intrinsic state. In situations where flow was not experienced constantly, however, identified or introjected regulation was evidenced. Here, customer expectations were either accepted, producing identified regulation, or adhered to but not accepted, producing introjected regulation. In the latter case, participants described an overall negative creative experience. This indicates that flow is experienced more often when external pressures are reduced, seen also in the similar experience of timelessness, as described by Mainemelis (2001). Table 7.4 below explains the interpretation of the variance in the perception of flow, seen within the sub-themes.

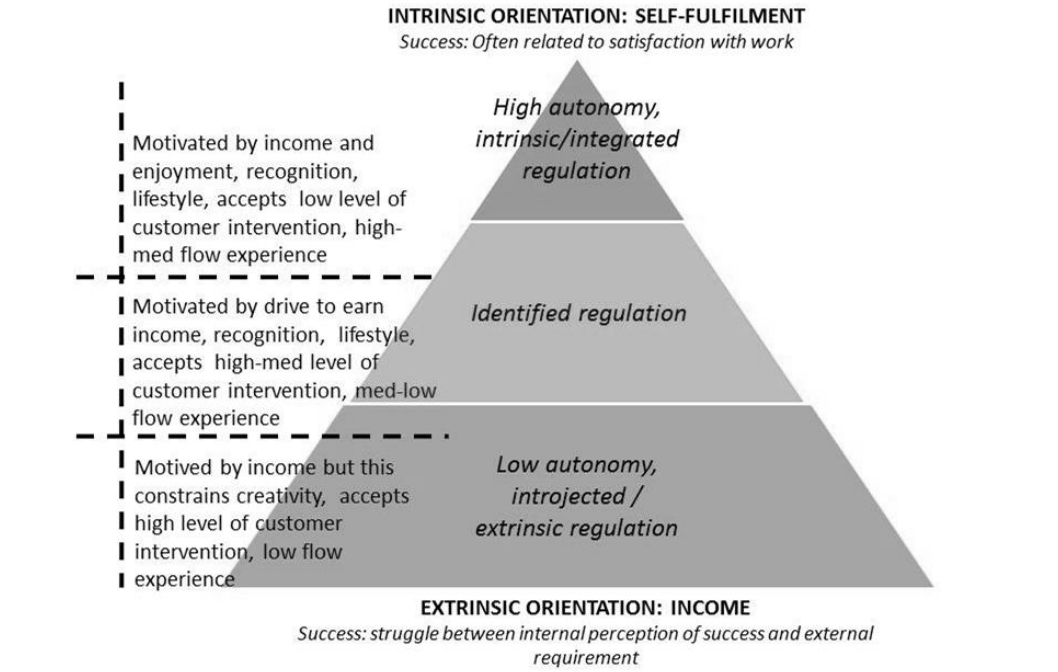
Table 7.4
Flow: relationship between sub-themes and motivational regulation

Engagement – Flow	***High - Engagement***	***Medium - Engagement***	***Low- Engagement***	***Letting Go***	***Challenge***
MOTIVATIONAL REGULATION ***(***self-determination theory***)***	Intrinsic: Experience of flow during the creative process was a priority. This was essential to production.	Identified: Customer demand was internalised, flow was important but not essential to the process.	Identified: Customer demand was internalised, flow was important but not essential. Introjected: Engagement in flow was desired but not always achieved resulting in a struggle.	Intrinsic: Letting go created intrinsic sense of being one with the creative act itself.	Intrinsic: Challenge was undertaken for the pleasure of attempting to surpass oneself.

7.3.1f Relationship between motivational regulation and product creation

All motive themes evidenced motivational regulation within certain sub-themes, demonstrating the existence of external requirement and, therefore, the necessity to create a balance between intrinsic and extrinsic motives. While a high engagement of flow and a low level of customer intervention (high identification with product) appeared to be primarily intrinsically motivated, identified regulation was exhibited in the desire for recognition and a particular lifestyle. Where participants described their creative work as a struggle, introjected regulation was seen. The relationship between motivational regulation and product creation is explained in figure 7.6 below.

Figure 7.6:
The relationship between motivational regulation and product creation



The extent to which Pro-C Artists were able to create a balance between intrinsic and extrinsic motives differed between individuals. In general, however, recognition or praise for work was described in a positive context, contributing to personal satisfaction and integrated into overall intrinsic aspirations. In contrast to this, the need to make a living from work was sometimes considered as a constraint or limitation to creative work, rather than being integrated into the self. This indicates that the desire for recognition and self-fulfilment are not necessarily opposing motives, in the same way that the desire for self-fulfilment and the necessity to earn an income sometimes are. In this respect, for Pro-C Artists, recognition appears to be a '*synergistic extrinsic motivator'* (Amabile, 1996) conducive to creativity.

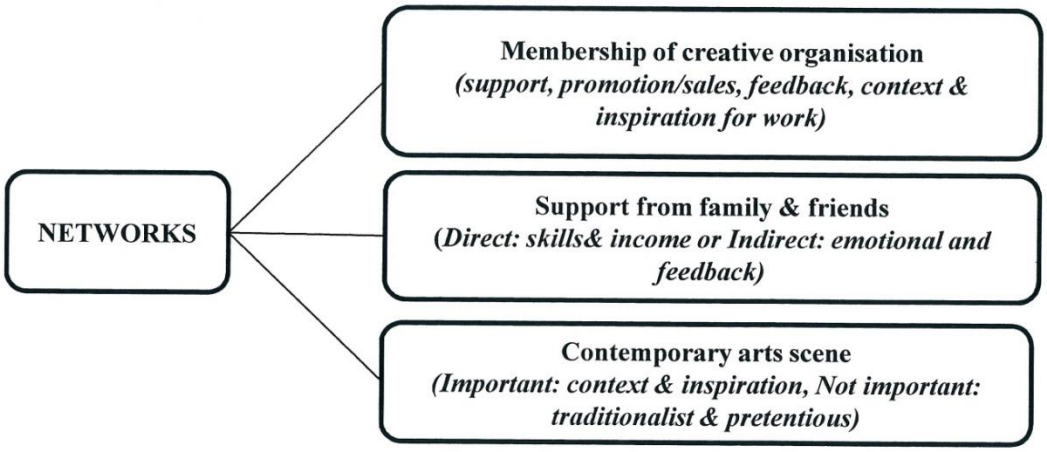
7.3.2 Discussion and interpretation of facilitators

In addition to the motives described in the previous section, external factors that participants describe as important for their creative work were identified through thematic analysis. The network and location facilitator themes were based on the identification of the importance of the location and creative networks, discussed Chapter 2 and 3 earlier. The sub-themes within these were identified by the way participants described themes. Facilitators were interpreted through participants' descriptions of these as assisting, or hindering, creative work.

7.3.2a Networks as a facilitator

In some situations, participants described their relationship with people, or groups of people around them as important for their creative work. This could be seen with regard to their membership of creative organisations, support from family, friends or role-models and inspiration gained from the contemporary arts scene. The different ways in which networks were described as facilitating creative work can be seen in figure 7.7.

Figure 7.7:
Network chart



Membership of creative organisations: This was important to facilitate sales, to provide a context for work and to gain feedback, support and inspiration from other artists:

> *'King Street gallery sells my work and provides interaction with both public and other artists, both those interactions are very, very important. The one thing that I share with every other artist almost everywhere I work alone, you really do need that support.' (*KD: Section 86, Line 2)

Some participants were members of larger organisations such as, for example, the Bead Society of Great Britain or the United Kingdom Coloured Pencil Society. The majority of participants, however, were members of local organisations only, such as North Wales Potters Society or Pembrokeshire Guild of Crafts (formally known as Pembrokeshire Craft Circle). For the majority of the time, it was these organisations that participants described as providing assistance for creative work. The importance of networks, created through local organisations, was found also in studies by Bryan, et al., (2000) and Drake (2003) and seen particularly in rural areas, where artists often work alone and operate from remote locations. In this respect,

networks are important because artists do not have the same opportunity for interaction as those working in close proximity within urban areas.

In addition to this, in the study by Drake (2003) participants described gaining inspiration for creative work through intensive activity in areas not noted for creative clusters. In these areas creative workers do not necessarily engage in high levels of interaction. This can be seen in the rural regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys, as evidenced in participants' membership of local organisations, identified above, therefore demonstrating the significance of creative clusters in rural localities.

Support from family and friends: This was described as important in providing direct assistance through additional skills, such as framing and financial or marketing skills, which reduce the cost of outsourcing or overheads:

> '[partner]….. *came along just before I started making the beads myself …. as an engineer was 99% responsible for making the workshop …. I could never have done that on my own.'* (AW: Section 106, Line 2)

This support was also seen in the RIPPLE producer survey (1998) which identified the operation of family run enterprises as particularly prevalent in this sector. Here, partnerships were beneficial in terms of providing additional skills, to assist the business, or in relation to the alleviation of financial pressure, where the additional income of a spouse compensated for the low income achieved by the individual. Both of which were described by participants in this research and can be seen in figure 7.6 above. Indirect support, such as emotional support, feedback or inspiration from family and friends was also described as important.

Contemporary arts scene: Finally, some participants also described the contemporary arts scene as important in terms of providing a context for work, inspiration and the opportunity to network with peers, while others were not influenced by this scene. In the latter case, participants were more likely to consider themselves traditionalists who favoured the application of skill and, which, they felt the contemporary arts scene lacked:

> *'I think I'm a bit too traditional for a lot of that. I used to go to a show in Harrogate which was called the British Craft Trade Fair, in fact, it used to be something else before it became that, and I had to stop going to that show in the end because most of the people showing at it had just come out of college and they were all full of ideas, but none of them were very practical.'* (AW Section: 110, Line 1)

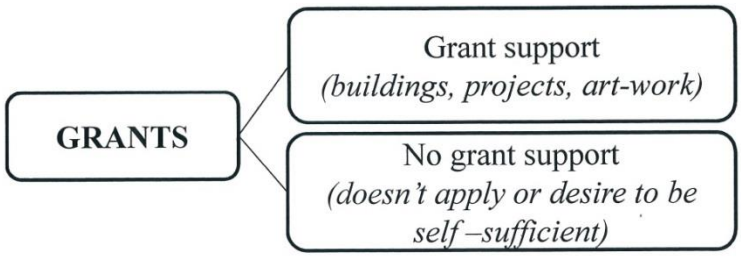
Some also described this scene as pretentious and the work associated with this as lacking in functionality:

> *'She* [gallery owner] *said your work is absolutely beautiful, it's a breath of fresh air but I couldn't possibly take it because it's not really art, it's a bit commercial. So I looked at the work on the gallery shelves that she had in there and there was jewellery that you couldn't actually wear, there was a ring that would have done somebody severe damage, there was a bangle that I didn't actually see how you could actually get it onto your wrist, there was a necklace that looked beautiful as a piece of art but it wasn't jewellery.'* (VC Section: 138, Line 15)

7.3.2b Grants as a facilitator

The different ways in which grants were used to facilitate work, or were viewed by those who had not received them, can be seen in figure 7.8

Figure 7.8:
Grant network chart



Grant support: Some participants had received grants and described these as facilitating creative work. Grants enabled participants to invest in assets (such as workshops), create websites to promote work and undertake new projects. Participants described receiving grants from business-focused government initiatives and/or from creative organisations. Where participants had received grants specifically in relation to their work, for example, to create new work, this gave them *'time away'* from needing to make work to sell:

> *'I had grants for exhibitions I've had in the past and loans, low interest loans and things like that. You don't have to worry do you, it's quite a big thing really – just get on and do it.'* (ChL Section 100)

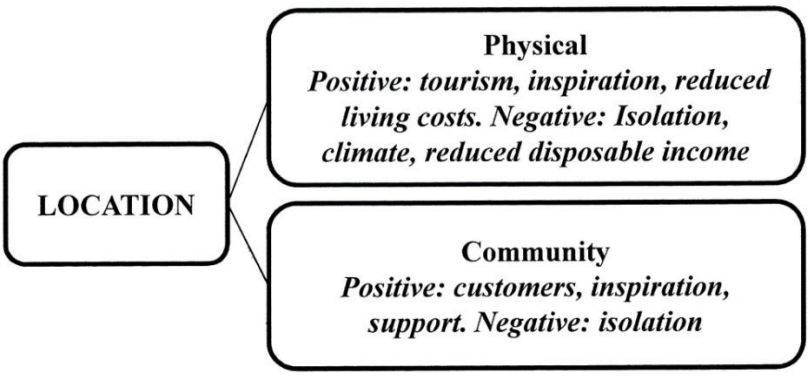
No grant support: The majority of participants had not received grants and had never applied for them; some of these participants felt their work would not be suitable or, instead, expressed a desire to be self-sufficient. This was described by one participant:

'*No, never asked for a grant, never asked for anything, don't want it, don't agree with it …. either make it on your own or don't, if you are not good enough to make it then make way for someone who is.'* (MC: Section 100, Line 1)

7.3.2c Location as facilitator

Participants described the physical attributes of rural Wales, such as the scenery or community, in both positive and negative terms. The different ways in which participants considered the location as assisting or hindering their creative work is shown in figure 7.3.

Figure 7.9:
Location network chart



Physical: For some it facilitated engagement by providing inspiration for creative work:

'I think Henllan is the most beautiful place, well one of the most beautiful places I have seen anyway …. definitely the physical location that you're in helps to inspire you to paint.' (DM: Section 79, Line 1)

The importance of location as providing inspiration for creative work has been identified in previous studies, such as those by Wojan, et al., (2007), Markusen (2006) and also by Drake (2003). Findings from the latter study suggested that localities could provide raw visual material which may contribute to competitive advantage. This was evidenced also by participants in this study, who described painting well-known, local scenes that were likely to facilitate a sale:

'Others artists might do falling in love and someone on beach an sunset, if I did that it would be stroll on the beach at Ferry Side Point, so the only people who are going to want it is people who know Ferry Side Point. That's a conscious decision for me, we decided we were going to do specific places, this is real……. it works, it works really well – it attracts tourism.' (MC: Section 66-68, Line 7)

For some participants the attraction of the location was partly due to practicality, created through lower living costs. This was acknowledged by Rosenfield (2004) and found in the study by Collis, et al., (2011), where lower living costs provided greater freedom to engage in creative activity. The physical location of galleries or workshops was also considered, by some participants, in relation to the facilitation of sales:

> *'We are on the right side of the main road, so people coming down the A487 will turn off towards the sea – they go past our signs and, perhaps, on the way back up they will call in, if we were inland I think less people would find us.'* (JF: Section 89, Line2)

For others, however, the location prevented creative work due to the unpredictable climate:

> *'The climate and the weather make it very difficult, from a photographer's point of view. You can take photographs in all sorts of weathers but constant, grey drizzle is sort of, doesn't lend itself.'* (RB, Section 119, Line 2)

Community: Participants also described the local community as assisting or hindering creative work. For some, the local community facilitated their work in terms of providing support for openings, inspiration through involvement in local workshops and financially, as customers:

> *'I have a large percentage of customers who are from the area I would say that most of, maybe even as much as two thirds of my customers are local.'* (DM: Section 85, Line 1)

This was also identified by Jones (2004) who suggests that creative activity is very much rooted at the local level, and seen also in the 2014 Crafts Council report (Brown, 2014) where over 70% of artists were found to serve the immediate vicinity, earning a modest income from their creative work.

For others, however, this was a barrier in terms of being isolated from other artists:

> *'Rural seclusion can be at times very nice and, at other times, it becomes more claustrophobic.'* (CL, Section 41, Line 11)

Here, some participants described the difficulties experienced in gaining access to, for example, contemporary work usually shown in urban venues. Barriers to collaborating with other artists, who may live or work some distance away, was also described as hindering creative work.

Overall, although all participants felt they would be able to earn more money in more urban locations, they chose to remain in rural Wales, describing this as a trade-off between a desired way of life and financial return. This indicates that participants were able to negotiate the

barriers evidenced above, in relation to the rural location, and in this respect demonstrate the self-sufficiency seen also in the micro-enterprises Galloway and Mochrie (2006) studied, who were able to earn a modest living in rural locations.

In summary, therefore, the three socio-environmental factors identified in this chapter were found to both assist and, at times, hinder creative work. Participants described factors as assisting creative work by, for example, providing inspiration for artwork, support from peers or specific locational opportunities, such as access to the tourist market. In this respect these participants described an environment in which creative ideas could flourish, similar to the conditions present in a *Bull Market* identified by Sternberg and Lubart (1995) and described in Chapter 3 earlier. In contrast, some participants described these as hindering creative work, where the rural location was isolating, the climate was not suitable for creative work and the lack of disposable income within an area made it hard to earn a living from work. In this respect, a harsh environment was described, in which creativity struggles to survive. This is similar to the conditions present in a *Bear Market* (Sternberg & Lubart, 1995).

7.4 Conclusion

Pro-C Artists reported experiencing five main motivators: income, recognition, lifestyle, identity and flow. The extent to which Pro-C Artists were able to create a balance between intrinsic and extrinsic motives in the production of visual art differed between individuals. In general, however, recognition or praise for work was described in a positive context. In contrast, the need to make a living from work was considered, by some, as a constraint or barrier to creative work. This indicates that participants were better able to integrate extrinsic motives, such as praise and recognition from customers, members of the public or peers into their own values, while only some participants were able to integrate the need to earn an income into their own values in the same way. Those who were not able to do this did not appear to gain the same self-fulfilment from work. This can be seen in their lower experience of flow, absence of a cut-off point at which they may decline customer requests and, overall, in their description of creative work as a struggle.

In addition to the motives described above, three socio-environmental factors were identified in this chapter, namely: networks, grants and location. These were described by participants as assisting creative work by providing inspiration for work, offering peer support and, in some

cases, a pool of local customers as well as potential tourist markets. Not all participants found these socio-environmental factors facilitative. Instead, some described rural seclusion, the lower disposable income of local customers and the climate as creating a barrier to producing or selling work. In this respect, some Pro-C Artists appear better able to utilise these factors to assist creative work. The relationship between socio-environmental factors and the motivation of Pro-C Artists is considered in the next chapter, in relation to demographic information such as gender, age, income, to further investigate these variances.

Chapter 8: Findings and discussion part 2. Identification and analysis of motives and external socio-environmental factors

8.1 Stage 3: introduction[45]

The purpose of this chapter is to document the third stage of the analysis process, as detailed earlier in Chapter 6 (table 6.11). In this analysis stage, participants were clustered into the motive sub-themes, identified in the previous chapter, through the way in which they described experiencing each motive. They were then considered in relation to gender, age, income, their experience of other motives and ability to utilise socio-environmental factors to assist creative work. This is explained, in this chapter, using conceptually clustered matrices (Miles, et al., 2014), drawing together participant experience of motives, alongside utilisation of facilitators and demographic data. These matrices are used to provide greater insight into participant groups who experienced these motives in particular ways, thus helping to explain how some were able to balance tensions and utilise the environment around them more successfully than others. This analysis allows for a greater understanding of the variation in motives and forms the basis of the relationship between the production of visual art, self-fulfilment and income, which is explained in the final sections of this chapter.

8.2 Income as a motivator[46]

The need to earn an income was experienced by all interview participants. Six participants demonstrated an overall preference to both earn income and gain enjoyment; six participants demonstrated an overall drive to earn income and four participants experienced income as limiting their creativity

The extent to which participants acknowledged income as a motivator appeared to differ according to the necessity of gaining this from creative work. For example, where participants received additional non-creative income they often desired both enjoyment and income; however, where the production of creative work was their sole income participants either demonstrated a drive to earn money from this, or described the need to do so as constraining

[45] The researcher's thoughts and decision-making process during the analysis of participant clusters is detailed in the reflective diary (appendix: Chapter 7).
[46] Appendix (Chapter 8): conceptually clustered matrices – income as a motivator

creativity. Those who evidenced a drive to earn an income were the most financially successful. In contrast, the majority of those who desired both income and enjoyment were the least financially successful. This is demonstrated in table 8.1 below.

Table 8.1
Variable by variable matrix: income clusters, annual income and gender

Female: ●
Male: ●

Annual Income		**0-£10,000**	**£10,001-£20,000**	**£20,001-£30,000**	**£30,001-£40,000**	**Conclusion**
Income (motivation clusters)	Drive to earn income from work	●	●	● ● ●	●	Higher income level: drive to earn an income. Medium income level: income limits creativity. Low income level: income and enjoyment.
	Desire to earn income and enjoy work	● ● ● ●	●	●		
	Need to earn income limits creativity	●	● ● ●			

The majority of participants who experienced a **drive to earn an income from work** were male; they earned between £10,001 and £40,000 for the production of creative work, which was their main source of income, and they were willing to make some alterations to work to facilitate a sale. Some of these had another income, but this was often described as money to fall back on, or a minimal amount. These participants were able to utilise facilitators to assist creative work as half of them gained direct support, in the form of additional skills, from family members. In addition to this, participants described the location as providing inspiration for their work. Two of these participants also recognised the importance of their location for tourist sales, the only two participants in the interview sample to identify this. Rather than being inspired by the contemporary art scene, these participants valued the functionality of the product and skill of craftsmanship. They often described themselves as traditionalists or the contemporary arts scene as pretentious. The majority desired recognition from the public, or customers, rather than peers within the art world, describing praise as positive reinforcement to help maintain their drive to continue creative work. These participants appeared similar to those within the creative business orientation, identified by Mills (2011), who were able to successfully utilise opportunities within the design industry to promote their work.

In contrast to those described above, the majority of participants who exhibited a **desire to earn income and enjoy work** were female and, with the exception of two, earned £10,000 or under per annum[47] for the production of creative work. To supplement this, these participants sought other additional income such as teaching or running a bed and breakfast business. Where the production of creative work was not their sole income, participants appeared to give greater consideration to personal values and self-fulfilment. This can be seen as some participants were less willing to alter their work to facilitate a sale. In addition, both the location and community were described as important in creating a desired quality of life, as well as providing inspiration for work. These participants were more likely to be inspired by the contemporary arts scene and half of them desired recognition from peers, rather than customers or members of the public. Participants also received indirect, rather than direct, support from family and friends, including emotional support and feedback for work.

Four participants described the **need to earn an income as limiting their creativity**. Three of these relied on the production of creative work as their sole income. For the additional participant, income gained from creative work was a long term strategy as their farm, which provided additional income, was being wound down. These participants were willing to alter their work to satisfy customer demand, thereby facilitating sales. They earned more for the production of their work than those who desired both income and enjoyment, the majority earned between £10,001 and £20,000 per annum for this. They did not, however, demonstrate the higher income levels seen in some of those who expressed a drive to earn an income. Unlike the participants in the previous two categories, the majority did not appear to utilise facilitators, such as the location or community, to support creative work. Overall, these participants appeared similar to those within the creative enterprise orientation grouping, identified by Mills (2011), who struggled with tensions and often found the demands of the business prevented creativity and self-expression.

A summary of the characteristics within each income cluster is provided in table 8.2 below, to demonstrate the variation identified between groupings. Only sub-themes in which patterns can be seen are included in this table. The relationship between income level and gender, found

[47] During the interview, however, it became clear that one of the two participants (YK) who earned over £10,000 for their creative work had included income from teaching creative workshops as well as income from producing creative work in this annual income figure.

also in the study by Knott (1994) and characteristic too of rural areas (Day & Thomas, 2007), is discussed further in the overview of research findings in Chapter 10.

Table 8.2
Conceptually clustered matrix: income as a motivator
(based on the majority within each cluster of participants)

	Sub-themes	Drive	Income & Enjoyment	Constraint
Quantitative data	**ANNUAL INCOME**	Between £20,001 & £40,000	Under £10,000	Between £10,001 & £20,000
	GENDER	Male	Female	Male & female
	OTHER INCOME	Minimal (savings or money to fall back on)	Additional income	None
Motives	**SELF-FULFILMENT**	Low-medium identification with product	Medium-high identification with product	Low identification with product
Facilitators	**CONTEMPORARY ARTS SCENE**	Not influenced by this (traditionalist or pretentious)	Provides a context for work	Not influenced by this (traditionalist or pretentious)
	SUPPORT FROM FAMILY/FRIENDS	Direct and indirect: skills and support from spouse & friends	Indirect: emotional support from spouse & friends	Indirect: emotional support or feedback from spouse & friends
	CREATIVE ORG'S	Mixed (members & non-members)	Mixed (social aspect & promotion for work)	Members (promotion for work)

8.3 Recognition as a motivator[48]

All participants discussed recognition for their work and the majority described this as a motive for creative engagement. Eight of the sixteen participants were motivated by recognition in general, while four participants were motivated by recognition from the arts world and four participants indicated that recognition was not important to them.

The majority of participants who desired **general recognition from customers or members of the public** were close to retirement, as five were aged between 55-64 years. There was an equal male to female ratio in this group, indicating there were no particular patterns between recognition in general and gender. The majority of these participants earned over £10,000 per annum for the production of their creative work and exhibited a drive to gain income from this,

[48] Appendix (Chapter 8): conceptually clustered matrices – recognition as a motivator

which was sometimes described by participants as satisfaction gained through both customer praise and the payment transaction. Three participants in this grouping, however, also exhibited the need to earn an income as a constraint. In many cases, where other income was obtained, this was considered to be a minimal amount and participants were unlikely to have received grants for work. Overall, therefore, for these participants the production of creative work was their main or sole income source and they appeared to be more receptive to customer taste.

Participants who valued **recognition from the art world** were more likely to be female and were less willing to make alterations to products, or willing to make alterations only up to a point. Here, participants described situations in which they would recommend customers contact another artist. Those who had not received grants for their creative work had another source of income, to supplement their creative work, and the majority were motivated by both income and enjoyment. This indicates participants motivated by recognition from the art world may not have experienced the same necessity to earn money from the production of their work, seen in the majority of those motivated by recognition in general. They were also inspired by the contemporary arts scene, perhaps indicating a preference to create work that may be less accessible to the general public. These participants were similar, therefore, to Hirschman's (1983) *peer-orientated creators* who also sought recognition from industry professionals rather than financial reward. Participants described the production of their creative work as their main income but they earned less than those who desired general recognition. Instead, these participants earned £10,000 or under for this per annum.

Some participants were not motivated by recognition at all. Here, the majority were male; they had not received grants for creative work and were not inspired by the contemporary arts scene. There were few similarities between these participants. Overall, they were located in either the under £10,000 income grouping or the £10,001-20,000 income grouping. They earned more, overall, than those who valued recognition from the art world, but less than those who desired recognition from customers or member of the public. The difference in income and gender between these groups can be seen in table 8.3 below.

Table 8.3
Variable by variable matrix: recognition clusters, annual income and gender

Female: ●
Male: ●

Annual Income		0-£10,000	£10,001-£20,000	£20,001-£30,000	£30,001-£40,000	Conclusion
Recognition	General	●	● ● ● ●	● ●	●	Higher income level: general recognition. Lower income level: art world
	Art world	● ● ● ●				
	Not important	●	●	● ●		

A summary of the characteristics within each recognition cluster is provided in table 8.4 below, to demonstrate the variation identified between these groupings. Only sub-themes in which patterns can be seen are included in this table.

Table 8.4
Conceptually clustered matrix: recognition as a motivator
(based on the majority within each cluster of participants)

	Sub-themes	General	Art World	Not Important
Quantitative data	**ANNUAL INCOME**	Between £10,001 and £40,000	Under £10,000 per annum	Between £10,001 and £30,000
	GENDER	Male & female	Female	Male
Motives	**SELF-FULFILMENT**	Low identification with product	High-medium identification with product	Mixed identification with product
	INCOME MOTIVATOR	Motivated by a drive to earn income. Experience constraint	Motivated by income & enjoyment	Motivated by a drive to earn income, income & enjoyment
Facilitators	**CONTEMPORARY ARTS SCENE**	Not influenced by this	Provides a context for work	Not influenced by this
	GRANTS	Do not receive grant support	Receive grant support	Do not receive grant support

8.4 Self-fulfilment as a motivator[49]

All sixteen participants demonstrated either a high, medium or low identification with their product. The level at which participants identified with their work appeared to also correspond

[49] Appendix (Chapter 8): conceptually clustered matrices – self-fulfilment as a motivator

to both their engagement with flow and their income level. Here, participants experiencing higher identification with their product, and therefore little nor no customer intervention, were also more likely to experience greater engagement with flow and earn less for their work; demonstrating dominant intrinsic motives.

For example, two of the sixteen participants were unwilling to make alterations to their product to facilitate sales, therefore demonstrating a **high identification with their product** relating to little or no customer intervention. They earned under £10,000 per annum but had another source of income. Here, there was less of a need to create a balance between extrinsic and intrinsic motives, indicating self-fulfilment was prioritised over external reward. This was also seen in Hirschman's *self-orientated creators* (Hirschman, 1983). Recognition was either not important, or desired from those within the art world, and both participants were inspired by the contemporary arts scene.

Five of the sixteen interview participants demonstrated a **medium identification with their product**. They were more likely to be female and to alter work up to a point. They earned more for their creative work than those with a high identification with their product and had received grants, or had another income. They retained a medium engagement with flow and the majority were motivated to achieve both enjoyment and income from work.

In contrast to both groups described above, eight of the sixteen participants did not demonstrate a cut-off point and therefore experienced a high level of customer intervention (**low identification with their product**). The majority of these were male. Many did not have an additional income or, if they did, this was described as money to fall back on or a minimal amount. They had not applied for grants and some felt this did not apply to them. In addition, they were not inspired by the contemporary arts scene. These participants were, however, motivated to gain recognition from customers and members of the public in general. Here, participants either evidenced a drive to earn an income or the need to earn an income as limiting their creativity. Those in the former group, on the whole, were more successful financially as they earned between £10,001 and £40,000 per annum, while those in the latter group sometimes described creating work as a struggle. This suggests that the pressure to obtain income from work may have resulted in some participants feeling they had little choice but to accept a high level of customer intervention, resulting in lower satisfaction with work. The relationship between self-fulfilment and income levels can be seen in table 8.5 below.

Table 8.5
Variable by variable matrix: self-fulfilment clusters, annual income and gender

Female: ●
Male: ●

Annual Income		0-£10,000	£10,001-£20,000	£20,001-£30,000	£30,001-£40,000	Conclusion
Self-fulfilment (motivation clusters) * high customer intervention ** low customer intervention	High identification with product**	●●				Higher income level: medium to low identification with product. Lower income levels: high identification with product
	Medium identification with product	●● ●	●	●● ●	●	
	Low identification with product*	●	● ● ●			

A summary of the characteristics of the majority of participants within each identification cluster is provided in table 9.6 below, to demonstrate the variation identified between these groupings. Only sub-themes in which patterns can be seen are included in this table. An additional section has been used to distinguish the difference between those who experienced low identification with their product and were able to internalise customer demands, and those who, instead, experienced work as a struggle.

Table 8.6
Conceptually clustered matrix: self-fulfilment as a motivator
(based on the majority within each cluster of participants)

	Sub-themes	High to Medium Identification	Medium Identification	Low Identification	Low Identification (struggle)
Quantitative data	**GENDER**	Male & female	Female	Male	Male & female
	OTHER INCOME	Additional income	The majority have an addition income or grant support	Savings and income from spouse (to fall back on)	None
	ANNUAL INCOME	Under £10,000 per annum	The majority earn £20,000 or under per annum	The majority earn between £10,001-£40,000 per annum	£10,001-£20,000 per annum
Motives	**INCOME MOTIVATOR**	Motivated by income & enjoyment	The majority motivated by income & enjoyment	Motivated by drive to earn income	Experience constraint
Facili tator	**GRANTS**	Do not receive grant support	The majority receive grant support	The majority do not receive grant support	The majority do not receive grant support

	CONTEMPORARY ARTS SCENE	Influenced by & provides a context for work	Equal number influenced & not influenced	The majority not influenced by this	Not influenced by this

8.5 Lifestyle as a motivator[50]

The majority of participants were motivated by lifestyle. Nine of the sixteen participants were motivated to create work to obtain a particular quality of life, described also within the 'lifestyler' orientation identified by Fillis (2009). Four participants were motivated to create work to retain autonomy over their day to day tasks, seen also in studies of the self-employed sector by Platman (2004) and Dellot (2014). Three of the sixteen participants did not identify lifestyle as a motivator.

For the majority of those who were motivated by the desire for **autonomy,** the production of creative work was their only income and they were willing, to an extent, to alter or make work according to customer demand. The majority of these participants demonstrated a drive to earn an income from this. They operated home-based galleries or workshops and utilised the skills of friends or family to reduce additional costs and overheads. In addition to this, these participants appeared to be more aware of potential opportunities arising from their external environment, identifying the importance of location as a customer base or replicating well-known landscapes within their work, which assisted the sale of this.

In contrast, the majority of participants who desired a particular **quality of life** received another income and desired both income and enjoyment from creative work. These participants described facilitators as important, in relation to their desire for social interaction, as well as sales. They were engaged with, and part of, the location and community. The location was seen as a source of inspiration. For some, the community was important in terms of sales and support for gallery openings.

Only three of the sixteen interview participants were **not motivated by lifestyle**. While two of these participants did not have another income, and earned under £10,000 per annum for creative work, the final participant in this group indicated their current additional income was not a long term source. The production of creative work, therefore, appeared to be an important

[50] Appendix (Chapter 8): conceptually clustered matrices – lifestyle as a motivator

part of their overall income. In contrast to participants who were motivated by lifestyle, these participants did not utilise facilitators for creative work; they were not members of creative organisations and neither the location nor community had a positive impact upon their work. In some cases, a negative impact was described in terms of the climate or the limited income achievable within a rural area. Those who were not motivated by lifestyle earned the least amount for their work, as shown in table 8.7 below.

Table 8.7
Variable by variable matrix: lifestyle clusters, annual income and gender

Female: ●
Male: ●

Annual Income		**0-£10,000**	**£10,001-£20,000**	**£20,001-£30,000**	**£30,001-£40,000**	**Conclusion**
Lifestyle (motivation clusters)	Autonomy	●	●	●	●	Medium - high income level: autonomy & quality of life Low income level: lifestyle not important
	Quality of life	● ● ●	● ● ●	● ● ●		
	Lifestyle not important	● ●	●			

A summary of the characteristics of the majority of participants within each lifestyle cluster is provided in table 8.8 below, to demonstrate the variation identified between these groupings. Only sub-themes in which patterns can be seen are included in this table.

Table 8.8
Conceptually clustered matrix: lifestyle as a motivator
(based on the majority within each cluster of participants)

	Sub-themes	**Autonomy**	**Quality of life**	**Lifestyle not important**
Quantitative data	**OTHER INCOME**	The majority do not have additional income	The majority have additional income	The majority do not have additional income
	MAIN SALES	Sales from workshop	Not stated	Commissions
Motives	**INCOME MOTIVATOR**	The majority motivated by drive to earn income	The majority motivated by income & enjoyment	The majority experience constraint
Facilitators	**GRANTS**	Receive grant support, some for business growth	Do not receive grant support	Do not receive grant support
	LOCATION	Physical location important in terms of tourist trade	Physical location provides inspiration. Community support	The location can be a barrier to creative work.

			(sales & attendance at galleries openings)	
	SUPPORT FROM FAMILY/FRIENDS	Direct: use of skills from family & friends	Indirect: emotional support or feedback from family & friends	Indirect: emotional support from family & friends

8.6 Flow as a motivator[51]

All participants engaged in flow to some degree (high, medium or low). Three of the sixteen participants also experienced this through challenge and three participants also experienced this through a loss of awareness, constraint or expectation (letting go)[52]. Two of the sixteen participants experienced a high engagement with flow, seven of the participants experienced medium engagement with flow and the remaining seven participants experienced low engagement with flow.

The extent to which flow was experienced appeared to be influenced by the necessity (or perception) of external requirements. For example, the majority of those who were less likely to alter work to facilitate sales experienced **high to medium engagement with flow**. These participants demonstrated variation between a drive to earn an income and the desire for both income and enjoyment from work; the majority also had another source of income. The additional income and unwillingness to alter products to facilitate a sale, seen in those with a medium to high engagement, indicates flow was experienced by participants when there was less pressure from external requirements. Here, self-fulfilment was prioritised over reward, seen also in those with a high identification with their product, as described earlier. This can be seen as those who experienced a high engagement with flow earned under £10,000 per annum for the production of work, while those who experienced a medium engagement with flow earned a varying amount for their creative work ranging from under £10,000 up to £30,000 per annum.

Where a **low engagement** was evidenced, participants often described the presence of external factors, such as the need to work to a particular brief. In these participants a drive to earn an

[51] Appendix (Chapter 8): conceptually clustered matrices – flow as a motivator

[52] The interrelationship between these was investigated using a variable by variable matrix (Appendix Chapter 8: variable by variable matrix: flow clusters) to consider how the level of engagement was related to the letting go and challenge sub-themes. However, no identifiable patterns were found and therefore participants were clustered primarily in relation to their level of engagement.

income, or perception of this as limiting creativity, was seen. Those who demonstrated a drive to earn an income earned more for their creative work than those who experienced this as limiting their creativity; in the former case participants earned between £20,001 and £40,000 per annum, while in the latter case they earned up to £20,000. Those who experienced high engagement demonstrated the strongest intrinsic motivation but earned the least amount for their creative work, as seen in table 8.9 below.

Table 8.9
Variable by variable matrix: flow clusters, annual income and gender

Female: ●
Male: ●

Annual Income		**0-£10,000**	**£10,001-£20,000**	**£20,001-£30,000**	**£30,001-£40,000**	**Conclusion**
Flow (motivation clusters)	High engagement	● ●				Higher income level: low engagement. Medium-low income level: medium engagement. Low income level: high engagement.
	Medium engagement	● ● ●	● ●	● ●		
	Low engagement	●	● ● ●	● ●	●	

This indicates that flow was experienced more often when external pressures were reduced, a situation described also by Mainemelis (2001) in the conceptual experience of timelessness, where extreme work pressures make it impossible for individuals to become engrossed in the task at hand. This resulted in lower satisfaction for some of those who experienced a low engagement in flow. Here, income was perceived as limiting creativity.

A summary of the characteristics of the majority of participants within each flow cluster is provided in table 8.10 below, to demonstrate the variation identified between these groupings. Only sub-themes in which patterns can be seen are included in this table.

Table 8.10
Conceptually clustered matrix: flow as a motivator
(based on the majority within each cluster of participants)

	Sub-themes	High - engagement	Medium - engagement	Low-engagement	Low – engagement (struggle to create work)
Quantitative data	**OTHER INCOME**	Additional income	The majority have additional income	The majority do not have additional income or have limited income (savings etc)	The majority do not have additional income
	ANNUAL INCOME	Under £10,000 per annum	The majority under £10,000 and up to £30,000 per annum	The majority between £10,001 - £40,000 per annum	The majority under £10,001 and up to £20,000 per annum
Motives	**INCOME MOTIVATOR**	Motivated by income & enjoyment	Motivated by drive or income & enjoyment	The majority motivated by drive to earn income	Experience constraint
	SELF-FULFILMENT	High - medium identification	The majority high - medium identification	The majority low identification	Low identification

8.7 Relationship between motivation, socio-environmental factors and product creation

The ways in which motives were experienced, and socio-environmental factors utilised, in the production of visual art can be grouped into three main categories. These groups are described below. They provide further detail to the motivational regulation and product creation groupings identified earlier in Chapter 7 (diagram 7.6).

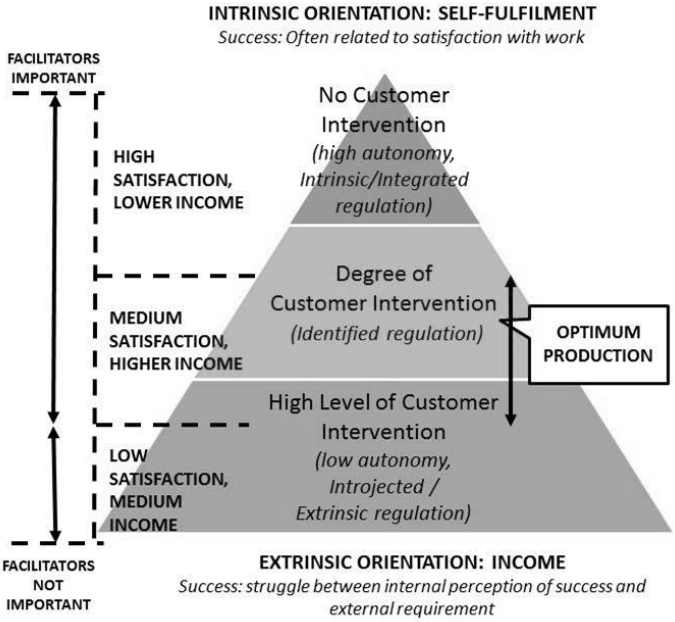
Where participants received an additional income they were more likely to desire both income and enjoyment, they earned less for their creative work and experienced a higher engagement with flow. Here, intrinsic or integrated regulation was exhibited. The need to earn an income was reduced and creative work fulfilled the basic needs of autonomy, relatedness and competence. These participants desired recognition from peers within the art world rather than recognition from customers or the public. Facilitators were important and utilised in relation to lifestyle, as well as the promotion of work. Overall, these participants were more likely to be female. They are represented in the **high satisfaction, low income levels** grouping in figure 8.1.

Where participants did not have an additional income they demonstrated either a drive to earn an income, or perceived this as limiting their creativity. Those who exhibited a drive to earn an income were male and evidenced the ability to utilise facilitators, such as the skills and support of family or friends, to assist creative work. They exhibited identified regulation in their ability to internalise customer demands with their own values. Here, creative work remained aligned to own goals and the need to sell this was accepted as a conscious decision. The interview data did not allow confirmation of a causal link between income received for creative work and the drive to earn an income, in so far as it was not clear whether success encouraged these participants to create work, or whether they had an inherent drive to earn income in the first place[53]. Those who exhibited a drive to earn an income, however, earned more from their creative work. These participants are represented in the **medium satisfaction, high income level** grouping in figure 8.1.

Some participants did not have an additional income and viewed the need to earn money for their work as limiting creativity. This resulted in inability to align extrinsic and intrinsic motives and a struggle within the creative process. These participants exhibited introjected regulation, as work was created based on customer demand rather than their own values. They evidenced more difficulty experiencing flow, less enjoyment in creating work and less overall satisfaction with the piece. They did not engage with facilitators or viewed these negatively, as a barrier to create work; so did not always gain a positive experience from this. These participants are represented in the **low satisfaction, low income level** grouping in figure 8.1.

[53] The researcher's thoughts regarding the issue of causality are detailed in the reflective diary (appendix: Chapter 7).

Figure 8.1:
The relationship between motivation, external socio-environmental factors and product creation



Optimum production demonstrates that paradoxical motives can, in some situations, contribute towards, rather than create a barrier to the production of visual art. Participants who evidenced optimum production earned the most for their work. This was achieved when participants were willing to alter products, where they were motivated by recognition from the public or customers or did not consider recognition to be important, when they expressed a desire for a particular lifestyle and, finally, when participants experienced flow, but not necessarily in every piece. In addition, optimum production was achieved where participants were able to utilise facilitators, such as creative networks and the skills of family and friends, to assist their creative work.

8.8 Conclusion

This chapter considered motives in relation to the quantitative data, documented in Chapter 6, alongside socio-environmental facilitators to investigate the variations experienced between these. This was undertaken to provide insight into the ability to create a balance between opposing motives for the production of visual art, where some participants appear to earn more than others for their artwork. The ways in which participants were motivated to earn an income, their level of self-fulfilment and flow experience were considered in this chapter in relation to their income levels and their use of facilitators. In addition, during analysis, motives were also considered in relation to the county in which participants reside. This was undertaken because

the questionnaire findings documented in Chapter 5 indicated there may be some patterns in relation to regional differences[54]. No patterns were found.

Using these income levels, motives and facilitators, participants were located within one of three groups, outlined in figure 8.1 above. Participants represented in the high satisfaction, low income level grouping were more likely to receive an additional income, earn less for their creative work and desire both income and enjoyment. Participants represented in the medium satisfaction, high income level grouping were more likely to rely on creative work as their sole income. They were able to utilise socio-environmental factors to assist creative work and, overall, they earned more from their creative work. These participants exhibited optimum production, where the co-existence of opposing motives contributed towards creative production. Participants represented in the low satisfaction, low income level grouping were also more likely to rely on their creative work as their sole income. They viewed this as limiting their creativity, however, and experienced a struggle within the creative process. In the next chapter, these three groupings are used to identify the satisficing approaches, used by Pro-C Artists, to create a balance between co-existing intrinsic and extrinsic motives in the production of visual art.

[54] Questionnaire findings indicated that in Carmarthenshire there were more males involved in creative work, participants had been involved in their work for a longer period of time and were more productive.

Chapter 9: Findings and discussion part 3. Identification and analysis of satisficing approaches and implication of findings

9.1 Introduction

The purpose of this chapter is to fulfil the fourth research aim, to investigate the approaches used by Pro-C Artists to create a balance between intrinsic and extrinsic motives. Five satisficing approaches were identified in this research and are described in table 9.1. Section 9.2 documents the analysis of these in relation to the quantitative data obtained in Chapter 5, as well as the motives and facilitators identified in Chapter 7. In this section, these approaches have been used to create three Pro-C Artist satisficing groups (RD, HM-S and D-HM-S) whose members used similar satisficing approaches, experienced similar satisfaction levels and gained a similar level of income from their creative work. Following this, in section 9.4 these three satisficing groups are discussed in relation to the overall Pro-C Artist population, identified in Chapter 5. This provides an indication of where those exhibiting each approach may fit within the population. The chapter concludes with a discussion of the HM-S and D-HM-S approaches, in particular, from the perspective of current rural policy and creative sector support schemes, to explain the relevance of research findings for the production of visual art within the research location.

9.2 Stage 1: identification of satisficing approaches

The level of satisficing, in this study, related to the difference between participants who described satisfaction in producing work to sell, and participants who did not appear to gain the same positive experience from this process. During the interviews participants indicated that they would continue to produce creative work even if they did not need to earn an income from it. This demonstrates that production of work was, therefore, a primary driver. In order to continue work, however, the creative act was also a source of income for participants. In this respect, they evidenced the three levels of motivation found in self-determination theory, namely '*introjected, identified and integrated motivational regulation'* (Deci & Ryan, 2002 p.301). These motivational levels enabled participants to create a balance between intrinsic and extrinsic motives, therefore, gaining both income and enjoyment from creative work.

Five satisficing approaches were identified and can be situated within the three groups identified in Chapter 7 and 8. This is explained in table 9.1 and discussed in section 9.2.

Table 9.1
Identification of satisficing approaches

Pro-C Artist Grouping	**Motivational Regulation**	**Satisficing approach**	**Satisficing grouping**
High satisfaction, lower income	Intrinsic/ Integrated regulation *(need to earn income was reduced so creative work fulfilled basic needs of autonomy, relatedness & competence)*	Satisficing by engaging in both art and non-artwork. *These participants had additional income including teaching, farm income or bed and breakfast and therefore the need to earn an income from creative work was reduced.* Balance created by producing different types of artwork. *These participants produced different types of work to sell and to gain pleasure from. This allowed greater freedom in the work they gained pleasure from, as the majority of income was earned from work made specifically to sell.*	Reduced Satisficing (RD-S)
Medium satisfaction, higher income	Identified regulation *(creative work was personally important, the need to sell this was accepted as a conscious decision)*	Balance created by the internalisation of external requirements. *These participants balanced intrinsic and extrinsic motives through internalising customer needs. This resulted in the production of a single, saleable type of work.*	Harmonious satisficing (HM-S)
Low satisfaction, medium income	Introjected regulation *(work was created based on values of others rather than participant's own values)*	Disharmonious satisficing where intrinsic aspirations are not aligned with external requirements. *These participants created work to sell, which was not necessarily aligned to their own tastes/values and sometimes described a struggle, rather than an enjoyable experience.* No balance between intrinsic and extrinsic motives. *In one extreme case there was no balance at all. Here work was produced work purely for external reward and in contrast to the participant's own values. This resulted in disengagement with the work.*	Dis-harmonious satisficing (D-HM-S)

Fourteen of the sixteen participants demonstrated a strong preference for one of these satisficing approaches. The other three participants appeared to adopt a mixture of approaches, or to be in a transition period in relation to their creative work. An example of this is participant CL, who was in a transitional period having recently given up part time non-art work to concentrate on their own ceramics. While CL experienced a drive to earn an income, their actual income level was similar to those who engaged in both art and non-art work, therefore

producing contrasting results. These three participants were not included in this analysis as they did not demonstrate a strong preference to one particular approach.

9.2.1 Discussion of satisficing approaches

This section documents the satisficing approaches identified in table 9.1 (above). Network charts (Miles, et al., 2014) have been used to identify patterns between participant motives, socio-environmental facilitators and the demographic data obtained from the questionnaire conducted earlier. This is followed by an example case for each satisficing approach, to illustrate the way in which a typical participant, following a particular approach, was able to create a balance between motives to produce creative work. These approaches are considered within current paradoxical literature, using skills of accepting, differentiating and integrating identified in the paradoxical leadership model for social entrepreneurs (Smith, et al., 2012). In this model *accepting* requires acknowledging the simultaneous existence of competing demands; *differentiating* requires identification of the attributes and requirements for each, while *integrating* requires the creation of ways in which competing demands can operate together in a productive way. In the model identified by Smith, et al., (2012) these three skills are combined to manage both the social and commercial aspects within a socially responsible organisation. The use of this paradoxical leadership model (Smith, et al., 2012) demonstrates the applicability of these skills to paradoxical situations outside social enterprises, and the relevance of paradox theory to Pro-C Artists.

9.2.1a Satisficing by engaging in both art and non-artwork (RD-S)[55]

For some participants, the production of artwork was only part of their annual income and, therefore, primarily undertaken to satisfy intrinsic fulfilment. These participants were also involved in non-creative work, which was undertaken to earn an income. This reduced the impact and influence of external factors, allowing the creation of such work to align strongly with participants' own values.

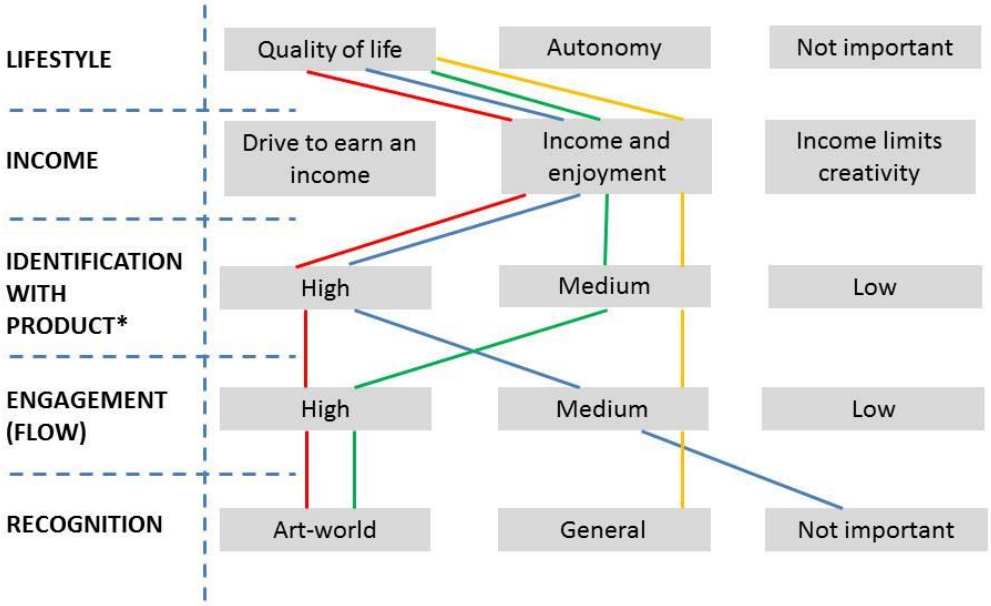
In those who followed this approach, satisficing allowed the separation of non-art and artwork, so that while opposing motives existed, intrinsic motives were dominant. In four of the sixteen

[55] Appendix (Chapter 9): network charts – those who satisfy by engaging in both art and non-artwork

interview participants this was identified as a strong satisficing approach[56]. For three of these participants, additional income was gained from teaching art rather than the production of art, indicating a preference to remain engaged in creative activity but utilise creative skills in other ways, to increase income. This preference was identified also in the recent report involving visual arts by Brown (2014).

All four participants were motivated to produce work, to continue a particular lifestyle, and evidenced the desire to gain both income and enjoyment from this, seen in figure 9.1 below. Overall, this was accompanied by a desire to make work they preferred, rather than altering it to suit customer taste. Where specific customer demands were made, participants often sacrificed the sale to retain their enjoyment in the making process. Participants who favoured this approach experienced a high level of engagement and satisfaction with their work, seen in the level of flow experienced.

Figure 9.1
Network chart: Motives of those who satisfy by engaging in both art and non-artwork
**lines represent each participant using this approach*



* Low: high level of customer intervention

[56] Although ten participants in total received another income these four participants identified this additional income as essential to the overall household income or important in reducing the worry of having to earn a constant amount from artwork.

The way these participants utilised facilitators, to aid artwork, indicated a preference for a way of life over financial reward. For example, all four participants were members of creative organisations, providing networking opportunities or peer support. For only two participants, however, this was seen as an advantage in relation to the promotion of work. This indicates that social interaction through networking, as well as the promotion of work, was important to participants.

Example case: Participant ChL is a good example of how balance was achieved, by some, through a division of art and non-artwork. ChL taught art in schools (non-art role) and as well as producing their own paintings. For ChL, both the teaching and artwork was described as creative activity, however, the teaching provided additional income. This latter source reduced the need to continually sell and exhibit paintings. In this respect, teaching (non-artwork) satisfied the external requirement to produce an income, while intrinsic autonomy and competence needs (Deci & Ryan, 2002) were fulfilled through artwork. This reduced the impact and influence of external factors and allowed the creation of paintings to align strongly with ChL's own values and needs, rather than customer taste:

> *'I am not a high seller, like some who make a living from their art, like* [name of artist friend], *who has bought a house, but only just. Unless you are a Hockney or Hirst or whatever, people like Andrew Douglas Forbes he does very well, he sells everything, he is very much into the Welsh Aesthetic. He paints Welsh dressers and farmhouses which I don't. I suppose the ballet world is a bit esoteric.'* (Section 68, Line 1)

ChL experienced a medium level of flow during the creation of artwork, describing this as important to their enjoyment of the making process and directly related to the subsequent evaluation of the work. The motive for creation was clearly intrinsic, as aspirations related to wellbeing and satisfaction rather than wealth (Kasser & Ryan, 1993):

> *'Selling I would say is not a prime motive for the true artist. It's to do with trying to transcend the mundane or the everyday I think. All great artists, dancers, singers try to do that.'* (Section 54, Line 8)

By separating artwork to satisfy intrinsic needs, and non–artwork to satisfy external requirements, ChL created a balance between self-satisfaction and customer satisfaction. This enabled them to retain a high level of ownership and identification with their work.

For ChL, being part of a creative organisation was not simply an opportunity to sell work but appealed also to the need to be part of a community of likeminded individuals:

> *'I am part of a cooperative which I helped set up twelve years ago called Kings St Gallery and we are a community of artists, set up a gallery for artists by artists.'* (Section 4, Line 8)

The location was also important to ChL, as members of the local community were customers and attended gallery openings. In addition, the area provided inspiration for art and facilitated a particular quality of life:

> *'I'd say there are certain places in Wales that are utterly as beautiful as anywhere else. Tywyn, Bird Rock valley – fantastic – here, go to Tre-castle, it's absolutely incredible, you won't find anything like that anywhere else. So, I think Wales has a lot to offer, also you don't have the traffic, with my grandchildren here we don't have to queue up for things, it's a great life for them …'* (Section 94, Line 3)

Therefore, participant ChL did not need to create a balance between extrinsic and intrinsic motives, to any great extent. Instead, they sought income from non-artwork; so, while both extrinsic and intrinsic motives existed, the latter remained dominant. This was reflected in lower income earned for creative work and the way in which ChL utilised facilitators to contribute towards a community-based lifestyle.

Overall, as seen in the example case above, the need to create a balance between motives was reduced in participants who engaged in both art and non-artwork. Instead, the production of artwork fulfilled intrinsic needs and non–artwork fulfilled external requirements so that participants retained a high level of autonomy, engagement and identification with their artwork. In this respect, these participants were artistically inspired rather than customer-led (Lampel, et al., 2000). These participants utilised facilitators to create a desired lifestyle, often connected to the locality, in which they pursued work that allowed them to be part of a creative community or to achieve a particular quality of life. Participants did not fully manage paradoxical demands, seen in their application of only two of the three managerial skills identified in the paradoxical leadership model (Smith, et al., 2012). Those who engaged in both art and non-artwork *accepted* the simultaneous existence of competing demands, in their separation of work and *differentiated* between them, in the implementation of both art work and non-artwork. They were, however, unable to *integrate* these fully into one singular source of income.

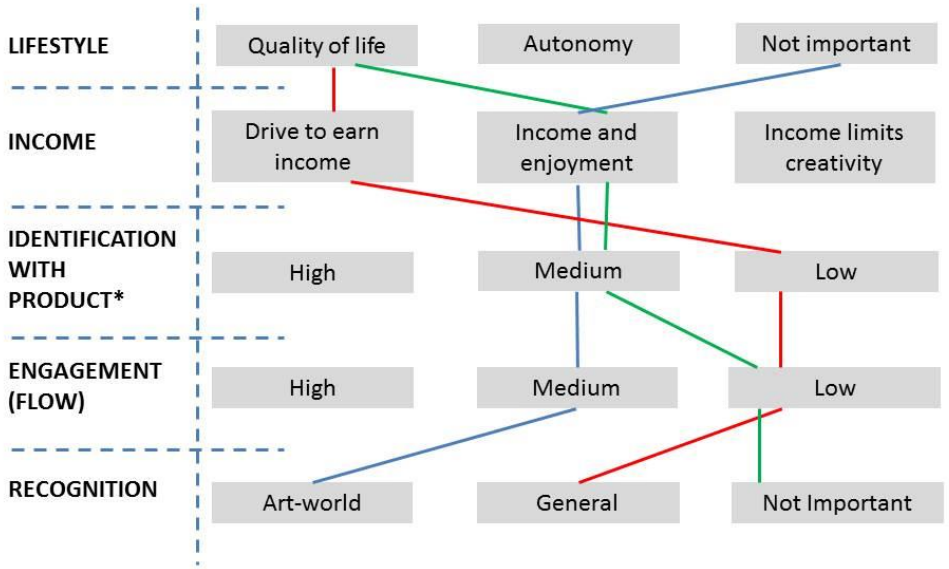
9.2.1b Balance created by producing different types of artwork (RD-S)[57]

Some participants relied solely on their creative work for income and, in these cases, a balance was achieved by either producing two distinct types of work or internalising external requirements (the latter is discussed in section 9.2.1c). Participants who produced two different types of work separated out activities by motives for engagement, to manage paradoxical tensions. Here, both extrinsic and intrinsic motives co-existed but involvement in the work remained intrinsically motivated, as the sale of one type mitigated the pressure to sell extensively from the other. This approach was also seen in the RIPPLE producer survey (1998), where artists combined small quantities of high value goods with lower items designed for a high sale turnover. Three of the sixteen participants indicated that they created distinct types of work and, therefore, followed this satisficing approach.

On the whole, these participants were motivated to gain both enjoyment and income from creative work. In contrast to those who engaged in both art and non-artwork, they showed more willingness to alter products they created to sell. This can be seen in their medium to low identification with product, demonstrated in figure 9.2.

Figure 9.2

Network chart: Motives of those who satisfy by producing different types of artwork
**lines represent each participant using this approach*



* Low: high level of customer intervention

[57] Appendix (Chapter 9): network charts – those who satisfy by producing different types of artwork

Participants were also likely to utilise facilitators to promote work specifically created to sell. This can be evidenced as two of the three participants described the physical location as important in relation to income potential, taking inspiration directly from the landscape by replicating well-known local areas.

Example case: Participant DM is a good example of how balance was achieved, by some participants, in the production of two types of work. This participant created work for self, commissioned pieces and reproductions. DM painted through enjoyment (intrinsic) but produced commissions and re-productions to sell (extrinsic). In a similar way to ChL in the previous example, DM was able to reduce the involvement of external regulators, in work produced for the self, by producing commissions and reproductions which made up a significant percentage of their income. Having three different types of work and, therefore, three sources of income meant that DM could retain a level of autonomy over the work created. Here, DM was aware of the need to produce work to a particular brief but demonstrated a willingness to fulfil customer needs only up to a point:

> *'I wouldn't really be interested in doing portraits, I wouldn't want to do a house that looks like it's in an estate agent window, it would just bore me, there are certain things that, if they are so specific the subject doesn't inspire me at all, I would just say so.'* (DM: Section: 77, Line 5)

The cut-off determined the point at which DM was not happy with the work. For this participant, there was a clear delineation between the reproduction and the actual process of painting, which created self-fulfilment in itself, as demonstrated below:

> *'All the other stuff that I do that I see as work, like I reproduce the paintings as prints and cards and I have to go and sell to advertise myself and things like that, that's what I see as the work side and the painting is actually what I do because I love.'* (DM: Section 37, Line 4)

While DM evidenced a low-engagement in flow, when producing work to sell, they experienced a higher engagement in flow in their preferred work. This is explained below:

> *'If I'm being commissioned to do a painting that's very fiddly then less so* [experience of flow] *but you know more so if it's something that I would naturally tend to paint, like landscape…'*(DM: Section 47, Line 1)

DM earned between £20,001 and £30,000 annually from the production of their creative work, the majority of which was made up of commissions and re-productions. This participant also acknowledged the importance of facilitators, such as the location, to increase the saleability of

their work. This was achieved by painting well-known areas within the location that appealed to customer tastes:

> *'I've got my favourite places that I would paint personally, and people tend to like the same sort of paintings…… I know certain places like New Quay and Llangrannog and Mwnt, they would be favourite places and a lot of holiday makers that come down for the seaside……'* (DM: Section 73, Line 1)

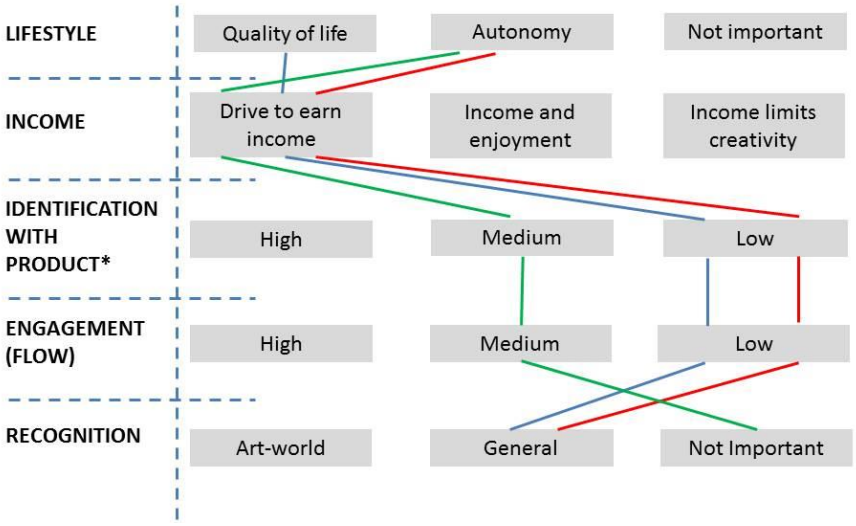
In addition, DM had a strong, local, customer base for commissions and was a member of a local creative organisation. The latter was advantageous in terms of support, shared responsibility for workload and shared costs. By creating different types of work, DM was able to gain self-fulfilment from the painting process and utilise facilitators for work produced specifically to sell. In this way, DM was able to achieve a higher income from their work.

Overall, as demonstrated in the example case above, participants who created different types of work applied a similar approach to creative production as those engaged in both art and non-artwork. This could be seen in both groups, where the need to satisfy was reduced and intrinsic motives appeared to dominate over external requirements. In the group described above, which produced different types of work, the production of preferred artwork fulfilled intrinsic needs while production of artwork to sell fulfilled external requirement. In contrast to those engaged in both art and non-artwork, as discussed previously, these participants had a greater necessity to sell a particular type of work and were, therefore, better able to utilise facilitators to create and promote work that appealed to customer taste. These participants did not experience the need to earn an income as limiting their creative ability. Instead, the production of different types of work allowed them to retain an overall positive creative experience. Similar to those who satisficed by engaging in both art and non-artwork, these participants did not fully manage paradoxical demands, as they experienced only two of the three managerial skills identified in the paradoxical leadership model (Smith, et al., 2012). They *accepted* the simultaneous existence of competing demands in their separation of work and *differentiated* between them in the creation of different types of work. Like those who engaged in both art and non-artwork, however, they were unable to *integrate* these fully into one single saleable type of work.

9.2.1c Balance created by the internalisation of external requirements (HM-S)[58]

Rather than producing two different types of artwork, another approach pursued by participants was to balance intrinsic and extrinsic motives through internalising customer needs. This resulted in the production of a single saleable type of work. Here, a compromise was sought between earning a lot of money (which, for some, would entail moving to a more urban or tourist focused area) and engaging in activities where basic needs relating to autonomy, competence and relatedness (Deci & Ryan, 2002) were fulfilled. In this approach, the necessity to earn an income was commonly described in a global context, as part of a stable business strategy which had become part of the participant's lifestyle choice. These participants showed strong internalisation of external requirements, exhibited a drive to earn an income and, for two of them, control over day-to-day tasks was an important motivator, demonstrated in figure 9.3 below.

Figure 9.3
Network chart: Motives of those who satisfy by internalising external requirements
**lines represent each participant using this approach*



* Low: high level of customer intervention

In these cases, creative work was considered as a business and participants desired recognition as well as sales. These participants described themselves as fortunate to be able to earn a living from work they enjoyed, indicating that although self-fulfilment gained through creativity was important, being financially self-sufficient was also a strong motivator to create work. They adhered to customer demand, engaged in self-promotion or undertook a considerable amount

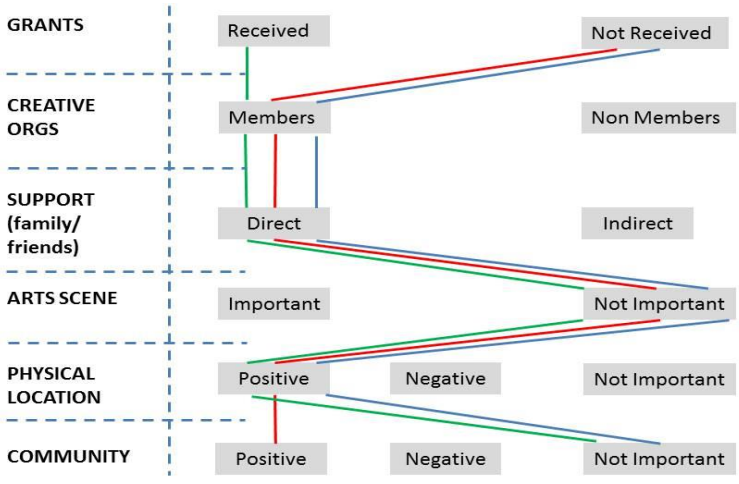
[58] Appendix (Chapter 9): network charts – those who satisfy by internalising external requirements

of commissioned work. Flow was not achieved in every piece, yet this was not accompanied by a feeling of constraint, as external motives were acknowledged as necessary to gain personally important goals.

Overall, these three participants were older, had lived in Wales and had also worked in their creative area for over twenty years and earned more for their creative work than those in previous satisficing approaches. This indicates that satisficing, through the internalisation of external requirements, is a more profitable and sustainable method of earning an income from creative work.

These participants demonstrated the ability to utilise facilitators and there was a clear pattern in relation to the facilitators used. Here, a desire to achieve self-sufficiency was described where two participants felt grants should not be awarded to create work itself. Facilitators were utilised to encourage sales and reduce costs. For example, participants joined creative organisations to promote work and gain associated benefits, such as shared costs for craft fairs. In addition, the specific skills of family members were used to enhance the business or reduce costs. Finally, the physical location was described as important for income potential, as well as inspiration for work. In this respect, all three participants demonstrated an ability to recognise opportunities to assist creative work. The similarities between participants' utilisation of facilitators can be seen in figure 9.4 below.

Figure 9.4
Network chart: Facilitators used by those who satisfy by internalising external requirements
**lines represent each participant using this approach*



Example case: Participant VC is a good example of how balance was achieved by internalising the need to earn an income, while also being satisfied with the items produced. VC demonstrated a drive to earn an income from creative work, which was viewed as a business:

> *'So my academic career got left behind because I suddenly found this outlet, suddenly this opportunity to do something creative and hopefully make it possible to live on what we earned, that's how the business started really.'* (Section 8, Line 2)

Balance was achieved in the desire to be involved in creative work as part of a lifestyle choice. For this participant, it was important that work was aligned to personal values and goals:

> *'We could have made a lot more money, I'm sure of it, some of our designs have been stolen and have been made into successful pieces of work well we could have done that but we would have then been living a life that neither of us would have been happy.'* (Section 110, Line 33)

VC had lived in Wales for over twenty years and had been involved in their creative work for the same period of time. This participant was able to use facilitators to promote sales and reduce costs:

> *'Pembrokeshire craftsman circle is very dear to my heart because as I said I led it and ran it for many, many years … it enabled us to sell direct to the public and we didn't have to worry about the selling trade and losing commission, it gives us lots of selling opportunities and, as a group, it was very self-supporting. We helped each other we were able to take on venues we couldn't have afforded, like we were at the cathedral for 18 years, we couldn't have afforded that had we not been part of a group.'* (Section 126, Line 1)

VC's spouse provided direct support in terms of skills. In addition to this, the location was beneficial in relation to tourist potential, enabling VC to set up a gallery in their workshop to sell direct to the public; thus reducing the cost of gallery commissions:

> *'This way everyone gains you know they get to see the work you get a better price, they get a better price everyone is happy I mean there are costs obviously in running your own place, enormous costs but it still works out financially cheaper not to sell through anyone else.'* (Section 126, Line 14)

Overall, therefore, VC demonstrated an approach to their creative work that was aligned to own values, producing a positive experience. This participant earned the highest amount for their creative work within the research sample, between £30,000 and £40,000 per annum. Extrinsic facilitators were used to build support and ensure the continuation of their business. To some extent, income was sacrificed as VC acknowledged they may have made more money elsewhere. The internalisation of external requirements, however, enabled this participant to

operate a financially successful enterprise, in an area that provided the quality of life they desired.

Overall, as demonstrated in the example case above, those who internalised external requirements were able to create a harmonious balance between intrinsic and extrinsic motives. They maintained productive and sustainable enterprises, where creating work for customer demand also fulfilled personal goals. These participants recognised opportunities to reduce costs and utilise the skills of those around them. Despite a lower level of engagement with flow and higher customer intervention, these participants did not experience the need to earn an income as limiting their creative ability. Instead, external requirements appeared to be part of a stable business strategy that was important for lifestyle choice. In contrast to the previous two approaches described above, those who created a balance by internalising external requirement experienced all three of the managerial skills identified in the paradoxical leadership model (Smith, et al., 2012). They *accepted* the simultaneous existence of competing demands, through recognising the necessity of earning an income, to allow the continuation of their creative activity. They *differentiated* between opposing demands, in their desire for both enjoyment and income from work, and they were also able to *integrate* these fully into one single, saleable type of work. In this respect, production was enhanced (Cameron, 1986).

9.2.1d Disharmonious satisficing and no balance: internal aspirations are not aligned with external requirements and a high level of external regulation creates disengagement (D-HM-S)[59]

Not all participants achieved a harmonious balance between intrinsic and extrinsic motives. In contrast to the three satisficing approaches above, disharmonious satisficing was seen in some participants who described creative work as a struggle, rather than an enjoyable experience. In one extreme case there was no balance at all. For this participant, work was produced purely for external reward, and in opposition to their own values. In those participants who experienced disharmonious satisficing or no balance at all, external requirements were acknowledged, but not accepted. This resulted in a tension between creating work that was aligned to participants' own taste and which was also saleable. Two of the sixteen participants evidenced disharmonious satisficing, while one participant experienced no balance at all.

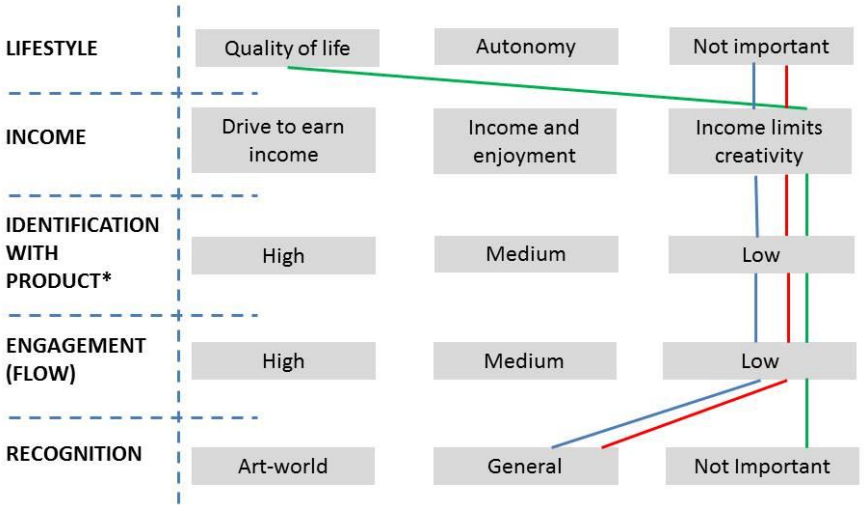
[59] Appendix (Chapter 9): network charts – those who experience disharmonious satisficing or no balance

In general, those who experienced disharmonious satisficing, or no-balance at all, described income as limiting their creativity. These participants regularly produced work that would sell but was not of their choosing. Where recognition was important, it was in relation to customer or public taste. This was an indicator that work would sell, but it was not necessarily seen as a successful piece by the producer themselves:

> *'You're trying to take pictures of stuff that sells, quite a lot of the time that other people like …'* (RB: Section 145, Line 1)

There were clear similarities between those who experienced disharmonious satisficing and no balance at all, as demonstrated in figure 9.5 below.

Figure 9.5
Network chart: Motives of those who experience disharmonious satisficing or no balance
**lines represent each participant using this approach*

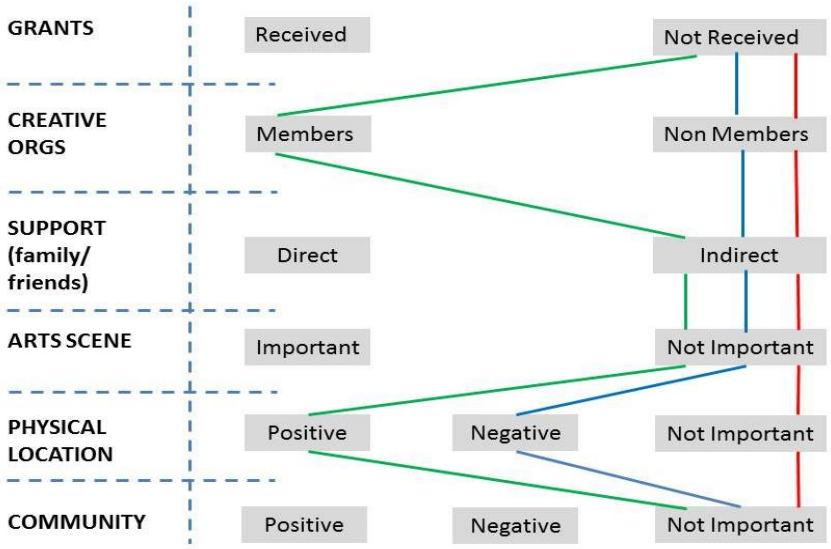


* Low: high level of customer intervention
Blue: no balance

For two of these three participants lifestyle was not important. In addition, all participants experienced both low identification with their product and low engagement in flow. Recognition was either aligned to popular taste, to ensure sales, or it was not important. Overall, participants described a desire for self-fulfilment. This was not always obtained, however, as they were unable to reconcile their own values with customer tastes. Participants in this grouping were younger and had worked in their creative area for nineteen years or under; only one had additional income, which was not a long term strategy. This suggests these participants were less established in their creative work, in comparison to those who created a balance by internalising external requirements. Also, they did not earn as much for their creative work, achieving up to £20,000 per annum for this. In addition, these participants did not appear to

engage with facilitators, or viewed these negatively. The participant who experienced no balance in their work (which resulted in disengagement) viewed the location negatively, in relation to the climate, which at times prevented their photography. The way in which participants utilised facilitators is demonstrated in the network chart below.

Figure 9.6
Network chart: Facilitators used by those who experience disharmonious satisficing or no balance
**lines represent each participant using this approach*



Blue: no balance

Example case for disharmonious satisficing: Participant IP was a good example of how misalignment between own goals and external requirement created an internal struggle. While ChL and DM undertook distinct types of work, to fulfil incongruous requirements, and VC internalised external requirements, IP produced work which sold but was not aligned to their own values. This participant did not completely internalise external requirement, which was evident in the struggle described during the production of work:

> *'One of the reasons I guess, if you ask an artist why they do art they'll say 'can't do anything else'. Which is probably correct, I mean, in a sense it's a weird thing to do isn't it. I mean, I sit here on my own day after day, carving little gouges out of a piece of floor lino in my kitchen. There must be something in there, that you make no money out of it, but there's a sense of, it's not even pleasure, because quite often it's not pleasurable, it's stressful or disappointing or annoying or irritating if things don't go right or you can't do what you want to do.'* (Section 30, Line 1)

IP experienced a compulsion to create work and a feeling of being trapped in producing a certain style. This participant was governed by external reward, but they were unable to harmonise this to their own goals in the way VC demonstrated earlier.

IP had been involved in their creative work for less than nineteen years. Their sole income was obtained from creative work, which generated between £10,001 and £20,000 per annum. This indicates a strong pressure to earn an income from work, contributing towards the belief that this constrained their creativity. Consequentially, there were points at which IP appeared not to enjoy their work, describing struggle, boredom and repetition as part of their creative process.

On the whole, this participant did not engage with facilitators. However, where engagement was seen, this was experienced in both positive and negative ways:

> *'Aberystwyth printmakers, obviously, because they're all print makers, and then perhaps because I'm just not very organised. I'm not a great joiner of thing ..... All that socialising.'* (Section 80, Line 1)

Facilitators, such as the community, were not considered in relation to inspiration, support or sales.

> *'The community not so much because my kind of work doesn't involve people in my pictures and I enjoy that, I enjoy that solitude when I'm out drawing.'* (Section 68, Line 6)

IP demonstrated a greater necessity to earn a living from creative work, but did not show the same ability to utilise facilitators to assist creative production. Here, extrinsic motives were dominant and created a barrier to self-fulfilment.

Example case for no balance: One participant among the sixteen interviewed demonstrated an extreme form of disharmonious satisficing, which resulted in disengagement with their work. Participant RB described producing work purely for external reward, which was in contrast to their own values. This participant described a high level of customer intervention, causing an internal struggle in the creation of work:

> *'If they let you get on with it, if they know what it is they want to sell and let you get on with it, that can be quite, that's ok… that can be interesting. It is the ones who go down to the last detail, what they want but can't do it, can't do that last part of taking the photo themselves, well they can be quite you know difficult themselves.'* (Section 99, Line 5)

This struggle was directly related to a lack of autonomy, where the production of work was governed by customer need, over that of the producer:

> *'You try and make it as nice a picture as you possibly can but you have to make sure that it's a true illustration of what they are, half the time they know exactly what they want and I'm happy to fulfil their expectations rather than try to perhaps take what would be a better photograph.'* (Section 99, Line 4)

RB needed to earn an income from their work and they achieved a medium income level, earning between £10,001 and £20,000 per annum for this. They did not, however, demonstrate an ability to recognise opportunities to promote work or reduce costs through facilitators. Similar to IP, this participant did not engage with these. Instead, facilitators were sometimes viewed negatively, as a barrier to creative activity. This was described in relation to the location:

> *'The climate and the weather make it very difficult from a photographer's point of view. You can take photographs in all sorts of weather but constant grey drizzle is sort of, doesn't lend itself.'* (Section 119, Line 2)

Other facilitators, such as grant support, were viewed as not applicable to their situation:

> *'I haven't looked into it in great detail and, whenever I've looked at it, it's been sort of, they're not terribly keen on photography so, it doesn't really apply, most of the things don't apply, so I keep out of it.'* (Section 131, Line 1)

In general, RB demonstrated disengagement with their creative work. Instead, work was produced, for the majority of the time, to suit the taste of others. This was evidenced alongside a passive approach to facilitators, rather than an active engagement to enhance the saleability of work.

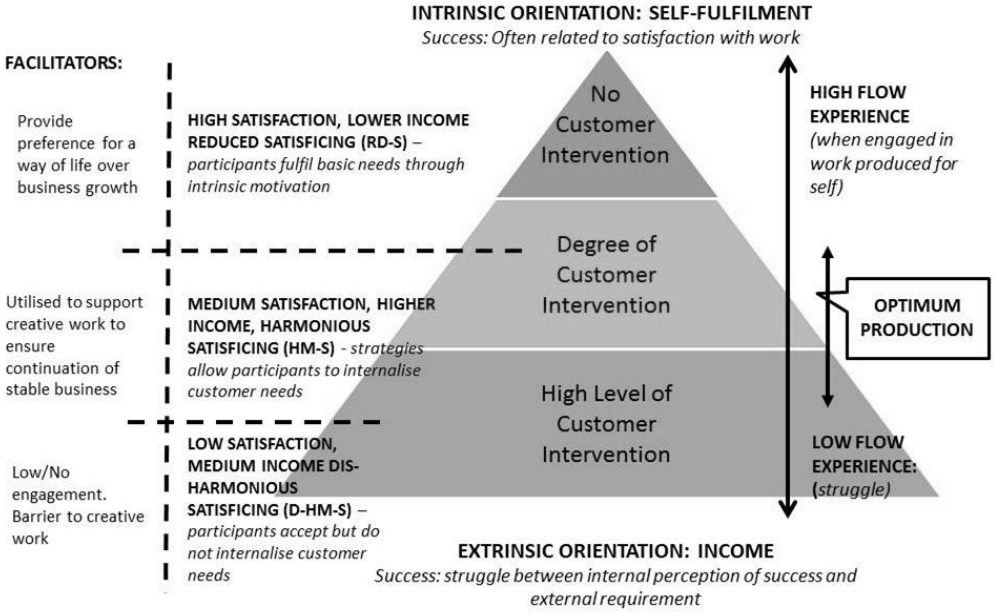
Overall, as seen in both the example cases above, those who exhibited disharmonious satisficing, or a lack of balance between motives, produced creative work to satisfy customer needs. These participants described experiencing boredom or repetition during the making process. For RB in particular, there appeared to be a high level of customer involvement, which contrasted strongly with their own values. This participant described a lack of satisfaction with their work and disengagement with the final outcome. IP and RB appeared to lack the positive associations ChL, DM and VC experienced, in relation to their creative work; they were neither the most financially successful, nor the most satisfied, of the sixteen interviewed. In addition to this, these participants demonstrated only one of the managerial skills identified in the paradoxical leadership model (Smith, et al., 2012). They *accepted* the simultaneous existence

of competing demands. They were, however, unable to *differentiate* between these in the creation of their work, adhering mainly to customer demand. Therefore, rather than *integrate* these fully, participants allowed external requirements to dominate creation production.

9.3 Relationship between satisficing, motivation, socio-external factors and product creation

Those who experienced a high satisfaction from work, but achieved lower income, exhibited reduced satisficing (RD-S); those who experienced medium satisfaction and achieved higher income exhibited harmonious satisficing (HM-S), and finally, those who experienced low satisfaction and achieved medium income exhibited disharmonious satisficing (D-HM-S). The effectiveness of these approaches was demonstrated in income generated from the production of creative work. Here, those who exhibit HM-S earned more for their work and, therefore, evidenced optimum production. This suggests that awareness and acknowledgement of contradictions can bring to light opportunistic activities (Beech, et al., 2004) to enhance creative production, whereas choosing between the two can have a negative impact upon success (Smith, et al., 2012). The latter is evident in the negative experience created by those who exhibited D-HM-S, and the lower income level seen in those who exhibited RD-S and engaged in both art and non-artwork. The relationship between satisficing, motivation, the creative environment and product creation is demonstrated in the diagram below (figure 9.7). This is followed by an explanation of the three satisficing groups.

Figure 9.7:
Relationship between satisficing, motivation, the creative environment and product creation



High satisfaction, lower income, reduced satisficing (RD-S): These Pro-C Artists either engaged in both art and non-artwork, or produced a specific type of work. In both cases, this was undertaken in order to alleviate the need to earn an income from their preferred creative work. They were more likely to reject customer intervention in preferred work when it was not aligned to their own tastes and, therefore, experienced the greatest satisfaction. Facilitators were important in fostering a sense of belonging to an artistic community, for example, in relation to creative networks or in gaining feedback from peers. Recognition was also important but generally sought in the form of acknowledgement from peers.

Medium satisfaction, higher income, harmonious satisficing (HM-S): These Pro-C Artists pursued harmonious approaches where they were able to reconcile external requirements with their own preferences. They did not experience the high level of satisfaction evident in those who followed reduced satisficing approaches. They retained a positive creative experience, however, demonstrated optimum production and were able to utilise the skills and opportunities around them to earn a living from their creative work. Pro-C Artists in this grouping were older, had lived in the location longer and had been involved in their creative work for a longer period of time.

Low satisfaction, medium income, disharmonious satisficing (D-HM-S): For these Pro-C Artists the need to earn an income from their creative work meant they accepted a high level of customer intervention, which was in opposition to their own values or tastes. As a result, they did not always enjoy their work, often viewing external pressure as constraining their creativity. They gained little satisfaction from their work and, sometimes, described a negative creative experience. They did not often engage with facilitators or, in some cases, viewed these as a barrier to the creative process. Participants were able to earn a living from their work, but they did not generate the same income level seen in those who were able to internalise external requirements. Pro-C Artists in this grouping were generally younger and had been involved in their creative work for a shorter length of time, in comparison to those who exhibited HM-S.

9.4 Stage 2: satisficing in relation to the Pro-C Artist demographic profile[60]

In this section the satisficing approaches, identified above, are considered in relation to the Pro-C Artists sample population, identified in Chapter 5. This is undertaken to give an indication of where those exhibiting these different approaches fit within the overall Pro-C Artist demographic profile, and to provide an indication of which satisficing approaches are most prevalent within the sample population.

Those who exhibit RD-S make up the majority of the Pro-C Artist population in relation to age, gender, annual income and the length of involvement in their creative activity. Here, the majority of those who engage in both art and non-artwork, and those who engage in different types of work, earn £10,000 or under per annum from their creative. Collectively, the majority form part of 57% of Pro-C Artists identified in the questionnaire, in relation to annual income (figure 9.8). These participants can be seen across the age range of the Pro-C Artist sample population (figure 9.9) and, also, the years involved in their creative activity (figure 9.10). This indicates there is no specific age, or point during their creative profession, at which participants are more likely to engage in this satisficing approach.

Pro-C Artists who exhibit HM-S, however, are likely to be older and have been involved in their creative activity for longer. These Pro-C Artists are also likely to be male and are within 38% of the Pro-C Artists sample population in relation to age (figure 9.9). The majority make

[60] The researcher's decision to consider satisficing groups in relation to the demographic profile of the research population is explained in the reflective diary (Appendix: Chapter 7).

up part of the 56% of the Pro-C Artist sample population who have also been involved in their creative activity for over twenty years. Therefore, participants who experience HM-S make up a smaller percentage of the Pro-C Artist population sample.

In contrast to both RD and HM-S groupings, those within the D-HM-S grouping are likely to include those who have entered the industry more recently. They also contribute towards the growth seen within this creative sector, as documented by Hargreaves (2010), forming part of the 44% of the Pro-C Artist population who have been involved in their activity for nineteen years or under. The majority are also younger (figure 9.9). Like those who exhibit HM-S, these Pro-C Artists earn a living from their work (figure 9.8). However, D-HM-S Pro-C Artists demonstrate demographic similarities which make them distinguishable, to a degree, from those who exhibit HM-S.

Figure 9.8:
Annual income from creative work, RD-S, HM-S and D-HM-S

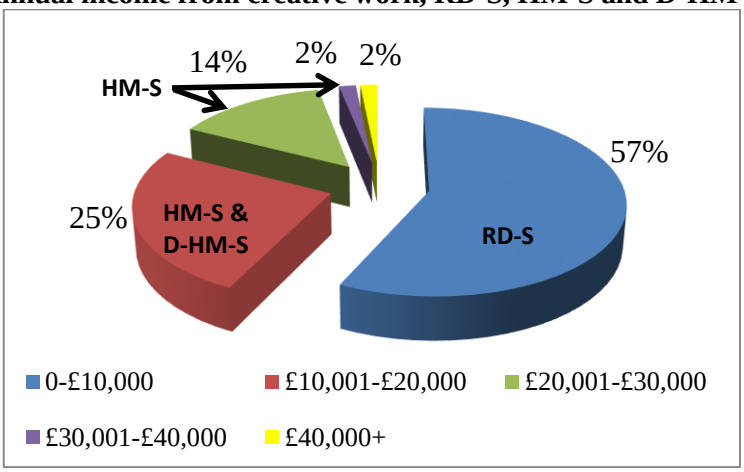


Figure 9.9:
Age, RD-S, HM-S and D-HM-S

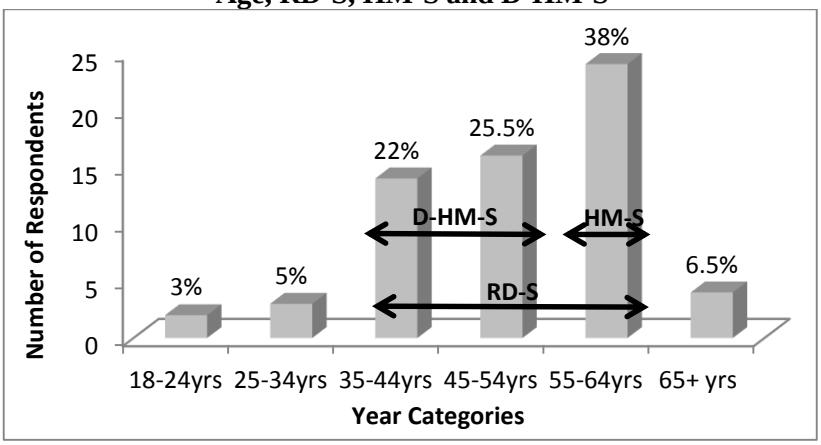
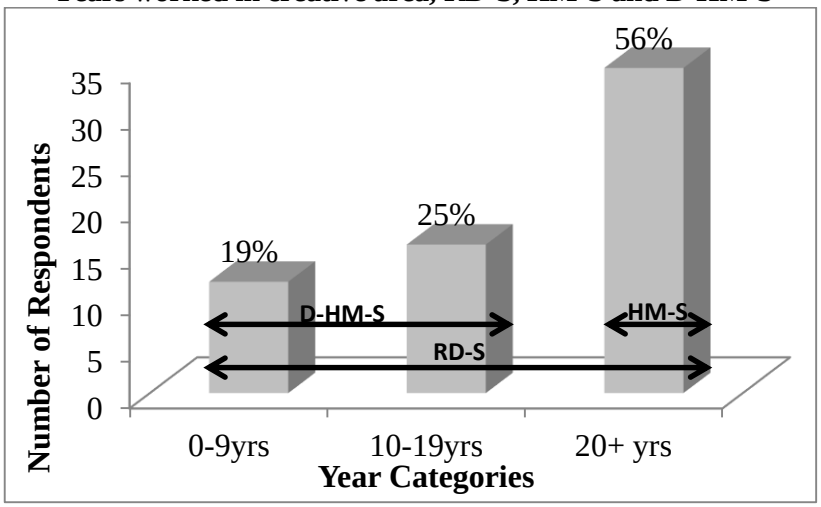


Figure 9.10:
Years worked in creative area, RD-S, HM-S and D-HM-S



While those exhibiting RD-S appear to represent the majority of the population sample, those exhibiting D-HM-S and HM-S may be more important, in terms of the potential financial contribution they make to the visual artist sector and locality in which they are based. The demographic differences seen between the majority of those within D-HM-S and HM-S groupings indicate these participants may be at different stages in their creative work, with those exhibiting D-HM-S being less established than those exhibiting HM-S who are nearing retirement age[61]. Therefore, it is possible that, at some point, those exhibiting D-HM-S may make the transition to HM-S to earn a higher amount for their creative work. This is discussed further, with regard to rural policy and creative sector support in the following section.

9.5 Implications of research for creative production

In this section, the research findings are considered within the context of the rural economy and current creative schemes in Wales to highlight how a greater understanding of the motives and satisficing of Pro-C Artists can contribute towards creative production in these areas. Pro-C Artists who exhibit HM-S and D-HM-S are the focus of this section, as these artists rely on creative work as their main or sole income, earn more for this and are more motivated to produce work to sell than those who exhibit RD-S.

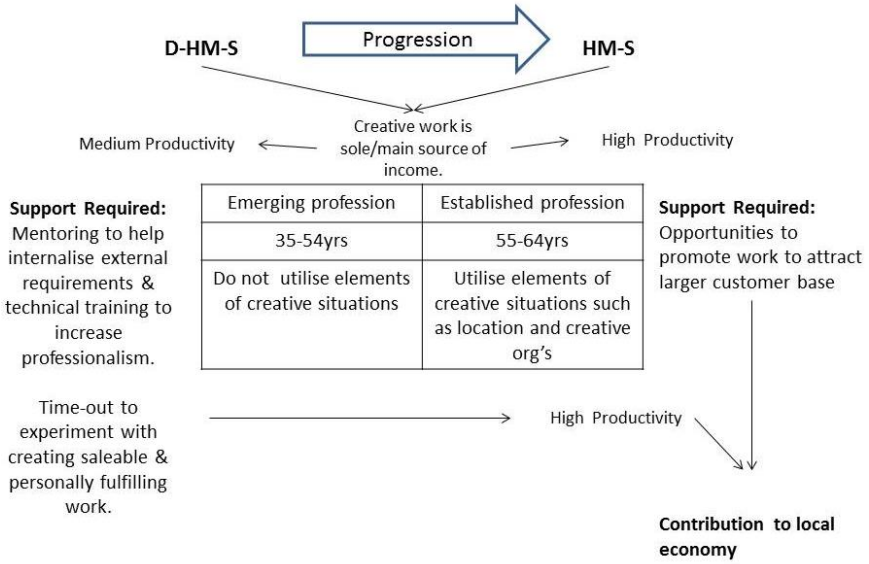
[61] It should be noted that the interview questions did not ask participants specifically about stages within their creative work and therefore it is not possible to further explain the relationship between these groups.

As identified earlier, those who experience HM-S and D-HM-S may be at different stages in their creative profession and, therefore, require different types of assistance to foster creative production. The type of creative support needed, as well as the support available to these Pro-C Artists within the rural regions of Pembrokeshire, Ceredigion Carmarthenshire and Powys is discussed below. Interviews undertaken with a member of the Arts Council of Wales Arts Development team (ACWADT), a local creative organisation committee (LCOCM) and email correspondence from the Welsh Government Creative Industries team (WGCIT) have been used to add depth to this discussion. The outcome of this discussion is presented as a series of recommendations for policymakers in Chapter 10, to help support the production of visual art in rural locations.

9.5.1 Satisficing and creative sector support

Those who exhibit D-HM-S require support to develop work that fulfils both their own needs and customer taste, while HM-S Pro-C Artists, who currently earn a reasonable income from their creative work, still remain located within the *locals* self-employment tribe (Dellot, 2014) and require support to promote work and attract a wider customer base. The difference between these groups and the type of assistance recommended for each can be seen in figure 9.11 below.

Figure 9.11
Satisficing approaches and suggested support



9.5.2 Harmonious satisficing (HM-S) and creative sector schemes

Pro-C Artists who exhibit HM-S demonstrate the highest income levels of all three satisficing groups identified and, therefore, have the most potential to contribute towards local economies. This is important as it indicates that some creative sector incentives, designed to enhance production, may be applicable also to the visual arts sector in rural sub-regions. Currently, however, the sector does not hold a prominent position within Welsh Government priority sector policies. This appears to be based on the assumption that this sub-sector of the creative industries is not beneficial to economic growth, as can be seen in an email from the WGCIT, who was unable to provide in-depth information regarding the creative sector policy for visual arts. This was because, as explained by the WGCIT:

> *'... much of our work is not directly focused on visual artists and craftspeople – this is more within the scope of the Arts Council of Wales. Our team's primary aim is to grow the Creative Industries in Wales; this has led to a position where we have prioritised those areas where the potential for economic impact is greatest, focusing support on the Film and TV sub sectors as well as Tech/ Digital Media.'* (Section 1, Line 1)

In rural sub-regions visual art is a dominant creative occupation (Markusen, 2006), yet support to foster financially successful visual art enterprises in Wales appears to fall behind the provision made to other regional areas in the United Kingdom. For example, the rural regions of Devon and Cornwall demonstrate similar population demographics, creative activity and physical attributes to Wales, yet investment in the visual arts sector in these areas is more prominent. This can be seen in projects such as *Made to Trade* (The Creative Unit, 2008) in Cornwall and the *Turning Point* visual art network that was instigated across England (Arts Council of England, 2008) and discussed in Chapter 2. In addition to this, and as explained earlier, development plans within the rural areas of Wales place strong emphasis on enhancing competitiveness within the agriculture and forestry sectors and, therefore, investment through these schemes is not often eligible, or suited to those working within visual arts.

Given the apparent difference between creative sector support in the rural sub-regions of England and Wales, projects promoted in England, such as Made to Trade, are focused upon in this section as models which could be replicated to assist the production of visual art in Wales. The importance of the arts to the tourism strategy for Wales is highlighted in the *Wales Spatial Plan* (Welsh Assembly Government, 2008). In the research location, the culture, heritage and physical appeal of sub-regions, such as Pembrokeshire, has created an active

tourism industry (Johnson, 2012) which the Pro-C Artist could contribute to, through this type of project.

9.5.2a Availability of support to promote work in Wales

The majority of support schemes available to the visual arts sector in rural Wales are not inclusive of Pro-C Artists who exhibit HM-S. Such individuals, identified within this research, earn up to £40,000 per year and demonstrate a drive to earn an income, yet support for this sector remains consolidated within projects that are in addition to day-to-day production or enhance public wellbeing, as provided by the Arts Council of Wales. Where suitable support is available, this is often sourced through organisations Pro-C Artists are not currently aware of, or which currently lack visibility in rural areas, such as Design Wales Forum.

The Arts Council of Wales provides the main support network for the artistic activity in Wales, through their overarching strategy titled *Make, reach and sustain* (Arts Council of Wales, 2010). The ACWADT confirmed that this is generally provided through large or small scale grants, which are awarded for projects that have a strong artistic excellence, educational or community focus and which are separate to the day to day work of the artist:

> *'The grants are for activity that is outside day to day practice so it's not necessarily supporting them to carry on with their usual work, because we would expect that to be sustainable.'* (Section 2, Line 2)

> *'ACW encourage improving the local society, outreach projects which benefit the public in some way.'* (Section 16, Line 6)

It appears, therefore that the Arts Council of Wales concentrates on measurements of added-value, well-being and aesthetic standards. In this respect, the Arts Council of Wales places a strong emphasis on the benefit of art to society, representing the importance of quality of life in relation to physical and mental wellbeing. In relation to the research findings, however, this support is not necessarily well suited to Pro-C Artists exhibiting HM-S because it does not focus on increasing the visibility of current work to attract new and niche markets. These grants are not aligned to the motives of these Pro-C Artists or the way they utilise socio-environmental factors. For example, these individuals are less likely to apply for grants[62] and grants eligible to them are based on artistic accomplishment, which is not necessarily measured through the

[62] Demonstrated in two of the three research participants who exhibited HM-S

commercial appeal of work. This demonstrates a division between available support and Pro-C Artists who sell their work, as explained by the LCOCM:

> *'... their* [Arts Council of Wales] *priority is what they consider to be prestige. The Welsh Arts Council seems to do a very good job, in some respects, and certainly over the last few years, with offering grants to individuals, but it's very competitive. You go through a selection process and it's based on credibility for exhibitions, working with other makers or other materials, it's not really suitable for people who sell their work, from a potter's point of view it's seen as the high end aesthetic.'* (Section 34, Line 1)

The *Make, reach and sustain* strategy acknowledges the importance of creating the right environment, in which artists can develop their work and build sustainable professions but does not necessarily relate to financial success. Instead, as described by the ACWADT, the focus of this strategy is on the contribution made to society through community projects or the creation of new work which benefit the public in some way:

> *Make is the guidance on the ideas behind making work, reach is the ideas behind how you would reach an audience and sustain is more about sustaining a career. So that you are sustainable as an artist that you are not dependent on ACW funding.* (Section 16, Line 2)

Therefore, although support is available to the visual arts sector, it does not appear well suited to Pro-C Artists who exhibit HM-S.

There are other support bodies who acknowledge the importance of building both the commercial and cultural wealth of Wales, such as Design Wales Forum and the Welsh Crafts Council[63]. Membership of Design Wales Forum provides activities and information for artists to develop their professional practice and connects them with colleagues from other creative businesses. This Forum may, therefore, be more beneficial to Pro-C Artists operating in rural locations and already producing saleable items. Design Forum Wales is relatively new, however, created in 2010, and was not known by the LCOCM or mentioned by any of the sixteen interview participants who took part in this research. It therefore lacks visibility in the rural regions of Wales. This was explained by the LCOCM, who also described an apparent lack of cohesiveness within the visual arts sector support, where membership-based organisations provide differing assistance:

> *'I don't know about that Forum, support is fragmented, there's always different schemes run by different organisations, if we were members of all these how would we*

[63] In the interview with the LCOCM the absence of correspondence between the Welsh Arts Council and local creative organisations was apparent and, in addition to this, the usefulness of this organisation questioned as the website for this organisation has been under new construction for some time, last updated in 2010 (Craft Council of Wales, 2015)

> *make money? It would keep going into membership fees… makers are selective … I think mainly people stick to one or two organisations, and it's the ones they have been part of for many years.'* (Section 24, Line 1)

Although forums such as Design Wales are intended to support regional creativity, they have yet to attract the attention of Pro-C Artists in rural sub-regions. Support is, instead, limited to those who are aware of these organisations and willing to pay membership fees. As explained by the LCOCM in the previous quotation, artists are selective and so membership-based organisations must show clear advantages for Pro-C Artists to consider joining or, instead, link to the organisations Pro-C Artists are already members of.

In summary, while findings from this research show some Pro-C Artists demonstrate the potential to contribute towards the development of rural sub-regions, the current support offered is not designed to do this because it is concentrated on community focused objectives rather than considering the tourism potential of production or attracting niche markets. In addition, where support to increase production in rural regions does exist, this is not visible, or considered advantageous enough, to offset the cost of membership.

9.5.2b *Made to Trade* project in Cornwall

The *Made to Trade* project in Cornwall is identified as a model that could be adopted, or integrated into existing schemes in Wales, to support Pro-C Artists who exhibit HM-S. These Pro-C Artists utilise the opportunities available in the rural location to assist creative production and retain a certain quality of life. Projects such as Made to Trade appeal to both the production opportunities and lifestyle choice of these Pro-C Artists, by utilising the location to promote sales. In this respect, the Made to Trade project could assist Pro-C Artists to promote their work, while also remaining aligned to their particular way of life.

Launched by Cornwall County Council's Trading Standards Service in 1991 the Made to Trade project was intended to protect the identity of genuine Cornish products (those produced specifically in Cornwall). This scheme has over 600 members, ranging from individual craftspeople to internationally trading manufacturing companies, and covers all industry sectors from food and drink to arts and pharmaceuticals. It is the largest of its kind in the United Kingdom (Cornwall County Council, 2015). As well as promoting work produced in Cornwall, through craft fairs and events, members of this organisation can add a logo of origin to their

approved products, stationery and advertising to add credibility to their work. In addition, membership of Made to Trade provides access to business support and legislative advice through Cornwall County Council.

The usefulness of this type of project, which emphasises the attributes of the location (already utilised by those who exhibit HM-S) and has a strong focus on selling, was acknowledged by the LCOCM:

> *'I think that is an excellent idea. I think the Welsh dragon as seal would be really nice, two of my seals are purely the kiln names, so a Welsh seal would give an extra element to my work, I think, maybe* [it would provide] *that extra promotion.'* (Section 30, Line 7)

Unlike support offered by the Arts Council of Wales, this is not grant-based and approval for inclusion in the project is based on quality and place of origin. Made to Trade also demonstrates measurable advantages, as creative businesses involved in this have been shown to achieve an increase in turnover within four months of engagement (The Creative Unit, 2008).

Therefore, in comparison to similar projects in Wales, Made to Trade attracts a high level of visibility and support, appealing to the tourist market through the production of authentic Cornish products. This is an area which Welsh equivalents, such as the Wales Made Craft Network (Wales Made, 2015) or the Makers Guild in Wales (Craft in the Bay, 2015) do not currently capitalise upon. The former network, for example, has a predominantly on-line presence and lists over 100 creatives in Wales. The main focus is selling, with individual artists listed in categories and images of work for sale which can be purchased through an on-line shop. It does not, however, use a logo of origin and it is not supported by governing bodies such as the Arts Council of Wales, Crafts Council or the local county council. Consequentially, the Wales Made Craft Network does not have the resources to promote work, or emphasise the locational attributes, in the way Made to Trade does. Therefore, it has limited scope to develop beyond local level. This issue was highlighted by the LCOCM:

> *'That's interesting, we had a similar thing going on in Mid Wales a few years back, it was part of Crefft. You find in these areas things start up and fold pretty quickly ... started by someone who's very enthusiastic, at first, but they lose momentum. We don't have the same support, councils don't get involved, the Craft Council is sometimes interested, but they don't have any money, and the Arts Council don't support this sort of commercial thing ... we are between a rock and hard place ....'* (Section 30, Line 1)

In summary, Pro-C Artists who exhibit HM-S require schemes to increase the visibility of their product, to assist sales. Projects such as Made to Trade can do this, as seen in the increased turnover for those involved in the project in Cornwall. This type of project is particularly suited to those who exhibit HM-S as it aligns lifestyle, locational choice and creative production by capitalising on the tourist potential of authentic locally-made items.

9.5.3 Disharmonious satisficing (D-HM-S) and creative sector schemes

In contrast to those who exhibit HM-S, described above, those who exhibit D-HM-S require more than just promotion for their work; they also require assistance to internalise external requirements. This is needed to help these artists overcome their perception of income as limiting their creativity, and to progress in their creative work both in terms of production (to create products that they gain greater amount of self-fulfilment from) and also in financial success (to create products that appeal to customer demand), thereby making the transition to HM-S. In this section, artist-in-residency programmes, which offer training and mentorship, are highlighted as the most advantageous schemes for those exhibiting D-HM-S but least accessible in rural regions. Given the results of this research, which suggest these Pro-C Artists earn a living from their work but remain unsatisfied with the outcome, there is a greater risk these individuals may not continue their creative work. Evidence to suggest this can be seen in a longitudinal doctoral dissertation by Carney (1986, cited in Csikszentmihalyi, 1996), which found that a significant number of artists who demonstrated high levels of extrinsic motivation, in comparison to their intrinsically motivated counterparts, were no longer producing twenty years later. This type of assistance is, therefore, required to enable the production of visual art to continue and progress, contributing to the unique characteristics and tourism potential of rural localities (Welsh Assembly Government, 2008).

Artist-in-residency programmes, which offer training and mentorship, would encourage these Pro-C Artists to gain additional skills and develop awareness for potential business opportunities within the locality. Currently, Pro-C Artists do not engage with their creative environment. A way to overcome this, for the Pro-C Artist, is in the provision of business mentorship, combined with artist-in-residency programmes, to provide them with time away from selling work, develop new ideas and equip them with new skills. This would allow Pro-C Artists to work outside the routine they commonly find themselves in, where they are unable to advance new work, as acknowledged by Design Wales Forum:

> *'Some design businesses get stuck in a rut and don't develop new ways of thinking or new working practice; this is not their fault, this is generally down to lack of time.'* (Design Wales, 2015)

Residency programmes in Wales are provided by the Arts Council of Wales, through their revenue funded organisations such as Aberystwyth Arts Centre (Ceredigion), Oriel Myrddin (Carmarthenshire) and Oriel Davies (Powys) and also in partnership with Design Wales Forum.

Arts Council of Wales and Design Wales Forum residency programmes differ in their aims and objectives. For example, the majority of those funded by the Arts Council and organised through artistic centres select creatives based upon both the excellence of work and artistic accomplishment (Aberystwyth Arts Centre, 2013). The ACWADT explained these residences are often awarded to artists based upon their artistic excellence rather than their ability to sell work:

> *'It would be in their application for revenue funding, would be part of their artistic vision in terms of mentoring or training. Each scheme is unique to that organisation and based on artistic excellence rather than the ability to sell the work.*' (Section 22, Line 1)

In contrast, residency programmes organised by Design Wales Forum focus on both financial success and the development of new work. The latter would provide the most advantageous assistance to Pro-C Artists, who experience D-HM-S and earn a living from their work. These residencies are, however, currently offered only in Cardiff (Design Wales, 2015). This is discussed in the next section to demonstrate how this type of scheme, if accessible in rural sub-regions, could assist the production of visual art in these areas.

9.5.3a Design Wales Forum *Meet the Makers* residencies

The Design Wales Forum *Meet the Makers* residencies are supported by the Arts Council of Wales and take place over sixteen weeks. They provide artists with studio space, materials and a living allowance as well as technical training and additional support to launch and publicise work (Design Wales, 2015). This time away is designed to alleviate the pressure of needing to sell work and, therefore, would be advantageous to Pro-C Artists who consider income as limiting their creativity.

These residencies are particularly suited to those who exhibit D-HM-S, as they encourage a level of professionalism through the provision of technical skill. This professionalism, highlighted in a report by Brown (2014) and discussed in Chapter 2, encourages the enhancement of value and quality. In this respect, these residencies provide Pro-C Artists with the means to increase both the income and quality of work, that in turn offers greater creative freedom and, consequentially, greater ability to internalise external requirement. This link between selling, technology and professionalism is explained by Design Wales Forum, as part of their organisational aims:

> *'If you practise in a field of professional design that involves technical, commercial and aesthetic judgement, then the Design Wales Forum is your professional body.'* (Design Wales, 2015)

The Meet the Makers residencies are particularly suited to assist Pro-C Artists, who do not demonstrate a strong engagement in their creative situation. This is because they can provide compensatory training and support. Those who exhibit D-HM-S do not engage in the creative situation around them and do not consider the location or community to be advantageous to their work. Therefore, the mentorship and technical training, provided through the Meet the Makers residency, can help bridge the gap created by this lack of engagement. In addition to this, these residencies are focused on the creation of new work and, therefore, also encourage those who exhibit D-HM-S to move beyond routine production. In this way these residencies may help Pro-C Artists who exhibit D-HM-S to adopt more harmonious satisficing approaches.

In order for these residencies to support creative production in the rural sub-regions of Wales, however, there needs to be an increase in opportunities within these localities. Currently, the Meet the Makers programme operates only in Cardiff and offers residencies to two artists each year (Design Wales, 2015). In addition to this, those experiencing D-HM-S do not consider support schemes to be applicable to their work. For these residencies to reach Pro-C Artists there needs to be more provision in rural areas, greater visibility of this and communication with these Pro-C Artists, to encourage them to engage with such support.

Overall, therefore, those who exhibit D-HM-S are in need of specific assistance to enhance skills and enable them to produce work that appeals both to their own values and customer tastes. This will enable them to move forward with their creative work, thereby contributing to the emerging professionalism within the sector, as identified by Brown (2014). Organisations such as Design Wales Forum offer support which could help Pro-C Artists, however, at the

moment this forum lacks visibility in rural regions. Consequently, the support offered to Pro-C Artists in Ceredigion, Carmarthenshire, Pembrokeshire and Powys is limited to those who are aware of this organisation and are willing to travel outside their location.

9.6 Conclusion

In this chapter the five main satisficing approaches, exhibited by Pro-C Artists, were identified, condensed into three main groups, and then discussed within the context of the rural economy and current creative schemes in Wales. The relationship between satisficing, motivation, socio-environmental factors and product creation was explained using these satisficing groups. Those situated within the high satisfaction, lower income, reduced satisficing (RD-S) group sought additional sources of income to alleviate the need to earn an income from their preferred creative work. In this respect, these participants did not need to satisfy between opposing motives to the same extent as other participants. Instead, intrinsic motives appeared to be dominant. Those situated within the medium satisfaction, higher income, harmonious satisficing (HM-S) group were more reliant on their creative work for income. They pursued harmonious approaches, in which they were able to internalise external requirements with their own preferences to create a single saleable type of work. Those situated within the low satisfaction, medium income, disharmonious satisficing (D-HM-S) group were also more reliant on their creative work for income, but were not able to internalise external requirements with their own preferences. Participants in this final group accepted a high level of customer intervention, which was in opposition to their own values or tastes and, for these Pro-C Artists, creative work was sometimes described as a struggle.

These research findings suggest that those exhibiting RD-S appear to represent the majority of the population sample, yet those exhibiting D-HM-S and HM-S may be the most important for the visual arts sector in relation to their financial contribution to this sector. The difference between those exhibiting D-HM-S and HM-S and the type of assistance recommended for each was discussed in relation to current support schemes operating within the research location. This was found to be limited, however, in the case of the Arts Council of Wales where support is provided predominately for projects that are in addition to current work or community focused and does not fully consider the tourism potential of production and, also, in the case of Design Wales, where support is available to those operating in urban rather than rural areas.

Chapter 10: Conclusion

10.1 Introduction

The purpose of this chapter is to explain the contribution this research makes to current knowledge and practice, and to identify potential directions for future research. In the initial section of this chapter the overall findings are documented. These are followed by the identification of research limitations and the contribution made to current literature concerning the visual arts sector, the organisational and self-employed workforce and those operating within rural areas. In section 10.4 a series of recommendations are made, based on the identification of D-HM-S and HM-S satisficing groups, for increased accessibility of visual art and greater inclusion of this sector in creative and rural policymaking. The chapter concludes with suggested directions for future research involving the Pro-C Artist, rural areas, motivational paradoxes and satisficing approaches.

10.2 Summary of the results

Findings from this research identify five main motivators for creative work; namely self-fulfilment, flow, income, recognition and lifestyle and three main socio-environmental facilitators; namely networks, location and grants. These are outlined in table 10.1 below.

Table 10.1
Main themes: summary of findings

Theme	Description	Motive/ Facilitator
Self-fulfilment	Self-fulfilment was described through participants' identification with their product, seen in the extent to which they were willing to alter this to facilitate a sale.	Motive
Flow	Flow was described by participants as a particular level of engagement which related to satisfaction and challenge. This was experienced as a loss of awareness, constraint or expectation (letting go)	Motive
Income	The need to earn an income was described by participants in three main ways; in some instances a drive to earn an income from work was evidenced; in some the need for enjoyment from work, as well as income, was evidenced and in other situations income was described as limiting creative freedom.	Motive
Recognition	Participants described situations in which they were motivated to gain recognition from industry peers within the art-world, as well as those in which they were motivated to obtain recognition from customers or members of the public.	Motive

Lifestyle	Participants described being motivated to engage in creative work as part of a lifestyle choice. This was explained in relation to a preference for a particular quality of life and choice over day to day tasks	Motive
Networks	Participants described their relationship with people around them as important for their creative work. This was seen in relation to their membership of creative organisations, support from family, friends or role-models and inspiration gained from the contemporary arts scene.	Facilitator
Location	Participants described the physical attributes of rural Wales or the local community as facilitating work by providing support, inspiration or custom, while for others this was a barrier in terms of being isolated from other artists.	Facilitator
Grants	Some participants had received grants and described these as facilitating creative work which enabled them to invest in assets (such as workshops), promote work and work on new projects. Others, however, felt their work would not be suitable for grant support or expressed a desire to be self-sufficient.	Facilitator

The way in which participants balanced the tensions between the motives, identified above, was evidenced in the three main satisficing groups; these are described as reduced (RD), harmonious (HM) and disharmonious (D-HM) satisficing. The relationship between approaches, motives and the variation in satisfaction and income is explained below.

Table 10.2
Satisficing approaches: summary of findings
(based on the majority of participants in each grouping)

Reduced Satisficing (RD-S) *high satisfaction and lower income*	**Harmonious Satisficing (HM-S)** *medium satisfaction and higher income (optimum production)*	**Disharmonious Satisficing (D-HM-S)** *low satisfaction and medium income*
Create work to sell and work for self or have additional part-time work	Create single saleable type of work which also provides self-fulfilment	Create work to sell which is in opposition to own taste
Motivated to both earn an income and enjoy work	Motivated to earn an income from work	The need to earn income limits creative freedom
Motivated to gain recognition from peers and industry professionals	Motivated to gain recognition from customers or members of the public	Motivated to gain recognition from customers or members of the public
Gain high levels of satisfaction from creative work	Gain medium levels of satisfaction from work	Gain low levels of satisfaction from work. Creating work is a struggle
Do not adhere to customer demand. Create work and then find the right market	Adhere to customer demand by creating or altering work to encourage sales	Adhere to customer demand by creating or altering work to encourage sales
Creative work is part of a lifestyle choice: location, community and creative networks enhance way of life	Creative work is part of autonomous lifestyle choice: location, creative networks and skills of family and friends assist creative work	Creative work is not related to lifestyle choice: little engagement with location or community or consider these as barriers to creative work

More likely to be female	More likely to be male, older (55-64yrs) and involved in creative work for longer (+20yrs)	More likely to be male, younger (34-54yrs) and less established in creative work (19yrs or under)
The majority earn under £10,000 per annum for creative work	The majority earn between £10,001 and £40,000 for creative work	The majority earn between £10,001 and £20,000 for creative work

In this section the research results are summarised using a demographic profile of the Pro-C Artist population, followed by a description of motivation, satisficing and the socio-environmental factors identified in this research. In the final part of this section, flow is discussed in relation to previous studies by Amabile, et al., (2002), Gluck, et al., (2002) and Mainemelis (2001), to provide further insight into the impact of extrinsic requirements on intrinsic motivation.

10.2.1 Demographic profile of the Pro-C Artist

The majority of Pro-C Artists located in the rural sub-regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys were female and aged between 55-64 years. They operated micro-enterprises, sometimes working with their spouse as business partners and sometimes undertaking part-time employment to supplement their artistic income. They are, therefore, representative of the mature workforce within rural areas, as highlighted by Jones (2004).

Pro-C Artists prioritised self-fulfilment, or particular lifestyle factors, which was seen also in other self-employed and micro-enterprises in rural Wales. Here, Pro-C Artists sacrificed income potential to remain in a rural location, however, those who were able to utilise socio-environmental factors, within the locality, were better able to internalise external requirement and achieved a higher income from creative work. Overall, however, creative work remained low-paid. Over 80% of Pro-C Artists described creative work as their main source of income, yet 97% earned £30,000 or under from this work and, for 57%, this amounted to £10,000 or under per annum. Those who exhibited RD-S were more likely to earn £10,000 or under for their creative work and, therefore, in relation to creative income, made up the majority of the research population identified in this research. The more financially successful Pro-C Artists exhibited HM-S. They represented 43% of the research population, alongside those experiencing D-HM-S, who earned over £10,000, but only 18% of this population achieved over £20,000 for their creative work.

The majority of Pro-C Artists in this research were not born in Wales but they had lived in this location for an average of over 21 years. They were attracted to the rural sub-regions of Wales, which provided them with a *'rural artistic haven'* (Wojan, et al., 2007) where they could enjoy a particular quality of life. Creative work was part of this; over 50% had worked in their creative area for over twenty years, gaining inspiration from the location and community in which they lived. The need to both earn an income and gain enjoyment from their work meant Pro-C Artists created a balance between competing intrinsic and extrinsic motives to ensure the continuation of their artwork.

10.1.1a Comparison of findings to previous studies

Pro-C Artists evidenced similar characteristics to the majority of artists in previous studies such as the RIPPLE producer survey (1998), McDermot, et al., (2007), Fillis and McAuley (2005) and Knott (1994). For example, findings from the interview data showed that, overall, male Pro-C Artists earned more from their creative work, or had the potential to do so. In general, males exhibited a drive to earn an income from their creative work, whereas females were motivated to achieve both satisfaction and income. In addition, those within the RD-S grouping, who engaged in both art and non-artwork, were female and earned the least amount for their creative work. This was also seen in the study conducted by Knott (1994). In addition to this, the prominence of women who take on part-time employment, as demonstrated in those who exhibit RD-S, can be seen in rural locations and evidenced by Day and Thomas (2007) and Jones (2004).

Pro-C Artists who were more likely to exhibit RD-S showed similarities to the *artisanal producers* identified in the earlier RIPPLE producer survey (1998), involving artists in the rural areas of Mid and West Wales who worked for personal satisfaction rather than the good of the business. In contrast, those who exhibited HM-S and D-HM-S shared some similarities to the *commercial producers* identified in the RIPPLE producer survey (1998), who created work to meet customer demand. Of all Pro-C Artists interviewed, members of the HM-S group had the greatest ability to recognise and exploit opportunities to reduce costs and enhance sales by, for example, utilising direct support from friends, family or local creative organisations to promote work. They were able to earn a reasonable income from creative work, which, for the majority, was their sole income source. This demonstrates a progressive move away from the view of

artists, in particular craftspeople, as hobbyists operating out of garden sheds, described also by Fillis (2009).

Where differences in demographics between Pro-C Artists and previous visual arts sector studies were seen, this may relate to specific regional attributes. For example, in comparison to the artists studied by Fillis and McAuley (2005) and those in the RIPPLE producer survey (1998), Pro-C Artists appeared older and had been involved in the creative sector for a longer period of time. When considered in relation to the year in which these studies took place, however, it appears these artists are likely to be of the same generation and have remained involved in creative work for this period of time. In Fillis and McAuley's study (2005) artists were more likely to be between 35-64 years of age and a significant number were career changers, who may have built up enough savings or personal assets to be able to pursue a creative interest later in life. A similar case was seen in just three of the sixteen Pro-C Artists identified in this study who had moved, or were in the process of moving, from non-creative work to full time creative work. Instead, the majority of Pro-C Artists had been involved in their work for over 21 years and had lived in Wales for a similar length of time.

Another, less obvious, distinction between these findings and previous studies relates to the average income level of the Pro-C Artist. On the surface this appears to be similar, as Pro-C Artists earned a similar amount to the artists identified in 1998 (RIPPLE) and again in 2005 (Fillis & McAuley). On closer inspection, however, it indicates a reduction in income, when taking into account the annual increase in cost of living. Using the retail price index, the income of £20,000, demonstrated by producers in the RIPPLE survey in 1998, would equal an income of £29,843 in 2012 (when the questionnaire survey for this research was collected). This may be reflective of the recent recession and the specific economic conditions present in the research location, where workers earn, on average, 8% less than in urban areas (Jones, 2004).

Overall therefore, Pro-C Artists exhibit similar demographics to those operating within rural areas, as evidenced in the demographic profile earlier. They also exhibit similar demographics to the visual arts sector, as shown above. This demonstrates the relevance of the motives and satisficing approaches, identified within this study, to those operating within the visual arts sector and within rural locations.

10.2.2 Motivation and satisficing in Pro-C Artists

In this section research findings are explained in relation to the motives, satisficing, and socio-environmental factors utilised by the Pro-C Artist.

10.2.2a Motivation and satisficing

The identification of co-existing intrinsic and extrinsic motives within Pro-C Artists was an important consideration for this study, which led to the identification of satisficing approaches. The co-existence of opposing motives was seen in previous creative sector studies, such as those conducted by Amabile, et al., (2002), and used to identify the research sample in this research. Findings from the work preference inventory (Amabile, et al., 1994) demonstrated that Pro-C Artists reported being **often** motivated by enjoyment and **sometimes** motivated by compensation. Evidence of both motives ensured that Pro-C Artists were likely to experience satisficing, in relation to the production of visual art, therefore providing the foundation from which the central research question could be investigated. Analysis of the interview data identified five main motives for creative engagement, as detailed in table 10.1 earlier.

Satisficing approaches focused on the tensions between self-fulfilment and financial reward. This was because although the desire for both income and recognition were extrinsically motivated, the way in which they were experienced differed. The gratification of recognition was regarded as a positive experience, and described in previous studies by Amabile (1996) as a '*Synergistic Extrinsic Motivator'*. Gratification of reward (income), however, led to the limitation of creative freedom for some Pro-C Artists. For these individuals, the need to earn an income was regarded as a negative experience. This indicated that financial reward, more than the desire for recognition, may operate in opposition to the desire for self-fulfilment. Therefore, the study of satisficing focused upon this tension to investigate motivational paradox within creative production.

Sternberg and Lubart (1995) described creative people as having a tendency to try to shape their environment in a way that will enable them to be creative, and get rewarded for being so. This can be seen in findings within this research, in the relationship between the creative income earned by Pro-C Artists, the way they experienced motives and their use of satisficing approaches (described in table 10.2 earlier). Optimum production was evidenced in Pro-C

Artists who exhibited HM-S. These participants were able to accept, differentiate and integrate extrinsic and intrinsic motives and, therefore, demonstrated the three managerial skills required for managing paradoxical tensions (Smith, et al., 2012). The identification of RD, HM and D-HM satisficing groups highlights the different ways in which Pro-C Artists balance motivational tension in the production of visual art. The difference in income within satisficing groups, seen in the majority of those within each group, shows that some Pro-C Artists were able to do this more successfully than others.

10.2.2b Facilitators for creative situations

Amabile (1996) has previously described *'creative situations'* in which elements of socio-environmental situations can contribute towards creative motivation and production. The three groups of socio-environmental factors identified in this study, namely location, grants and networks, can be seen as elements of the creative situation Pro-C Artists, in rural regions, operate within.

The way in which these were viewed, and utilised, by Pro-C Artists appeared to relate to motives and satisficing approaches. For example, the majority of participants were members of local creative organisations, however, the reasons for membership varied in relation to the satisficing approach used. Pro-C Artists who exhibit RD-S were more likely to view creative organisations as important for networking, therefore appealing to a sense of belonging to a community of like-minded individuals, while those who exhibit HM-S were more likely to view creative organisations as important for promoting and selling work, as well as networking. The same could be said for the location factor. Those who were able to utilise socio-environmental factors appeared to be more financially successful, demonstrating optimum production. A similar scenario was seen by Drake (2003), where research participants identified certain localities as providing visual inspiration, which gave them an *'edge'* over rivals, who did not consider the same opportunities.

In general, socio-environmental factors were used by Pro-C Artists exhibiting RD-S to contribute towards a particular quality of life, and by those exhibiting HM-S to promote and sell work. This can be seen in contrast to those who exhibited D-HM-S, who often did not engage with such factors or considered them to be a barrier to creative work. In this respect,

the investigation into the way Pro-C Artists utilised their creative situations provided a broader context from which to consider motivation, and satisficing, within these individuals.

10.2.3 Importance of flow

The theory of flow was used in this research to identify and select the Pro-C Artist population sample. It was also used to investigate the impact of external constraints on the ability of these individuals to create a balance between intrinsic and extrinsic motives, within a workplace context.

Findings indicate that the need to make an income acts as a barrier to the flow experience, when self-determination is undermined and extrinsic rewards are perceived as a constraint. This was found to be the case where participants were not able to reduce external pressures and, therefore, income constrained creativity (D-HM-S). This was not the case, however, when external requirements were internalised, seen in those who experienced a drive to earn an income (HM-S). Here, external pressures were considered part of the creative process. Although these participants also experienced a lower engagement with flow, they did not describe external pressures as constraining creativity. In this respect, findings support studies by Amabile, et al., (2002) and Gluck, et al., (2002) suggesting that extrinsic regulators can be conductive to creativity when they are not perceived as a constraint.

10.3 Novel contribution of findings to current research

Findings from this research contribute towards the areas of motivation, creativity and regional studies by considering the motivational tensions within creative production, and the satisficing approaches Pro-C Artists in rural sub-regions use to overcome them. This is outlined in the following section, identifying the contribution made to organisational studies, the rural workforce and the visual arts sector in Wales.

10.3.1 Novel contribution of research findings to the workforce and visual arts sector

This research builds upon the work of researchers such as Amabile and Pillemer (2012), Smith and Lewis (2011) and Mills (2011) by considering motivational paradoxes in in the production of visual art.

The exploration of satisficing in the visual arts sector situates the contribution of this research within a small, but increasing, number of studies conducted with self-employed creatives and involving workplace theories. Contributors to this area of research include Coulson (2012), who considered the existence of entrepreneurial characteristics within musicians, Simpson, et al., (2013), who considered passion and entrepreneurialism in small scale independent theatre companies and Paton (2012), who identified the relevance of flow to the creative process of authors. In these studies, investigations have focused on those working within performing or visual arts to provide an understanding of the broader workplace context and issues. Studies of this nature are growing in prominence, particularly in relation to paradoxical tensions surrounding economic and creative production. This can be seen in the work of Eikhof and Haunschild (2006), Cowen & Tabarrok (2000), and in the study of the Atlanta State Orchestra by Glynn (2000). These tensions are not just limited to the creative sector. Instead, they are seen within non-creative sectors, such as social entrepreneurship, as studied by Smith, et al., (2012) and in the self-employed workforce, as studied by Mills (2011) and Platman (2004), demonstrating the relevance of this study, involving artists, to other self-employed individuals as well as an organisational context.

10.3.1a Organisational workforce

In paradox theory opposing tensions can be seen within organisational settings when, for example, the managers face increasing pressure to both enhance efficiency and, at the same time, facilitate creative activity. In this research, a similar paradoxical situation can be seen in the tension between earning an income and gaining self-fulfilment from work, experienced in Pro-C Artists. The relevance of this research to organisational literature, therefore, can be seen in the consideration of workplace paradoxes from a motivational perspective.

While the actual satisficing approaches, identified here, are most relevant to the creative self-employed workforce, the balance between motivational tensions in creative production presents a relevant addition to current organisational literature. The paradoxical leadership model for social entrepreneurs (Smith, et al., 2012) describes managing tensions, using the three managerial skills of accepting, differentiating and integrating, by enabling cyclic acceptance and resolution strategies. Here, individuals must accept that tensions can co-exist in order to find synergies that may accommodate these. This can also be seen within Pro-C artists, where those who exhibit HM-S recognise the need to earn an income from their work

and, in doing so, accept and embrace this within their creative activity; these individuals are also the most financially successful. In contrast, Pro-C Artists who exhibit RD-S and D-HM-S do not accept external requirements in the same way and, also, do not earn as much for their creative work. These research findings demonstrate the applicability of the paradoxical leadership model for social entrepreneurs (Smith, et al., 2012) to other workplaces, by identifying Pro-C Artists who are able to internalise external requirements as those demonstrating all three of the managerial skills, and the significance of managing these tensions for production within the creative sector. In this respect an understanding of satisficing, as investigated in this research, is important across employment settings.

10.3.1b Self-employed workforce

Pro-C Artists demonstrate similar characteristics to the workforce in rural areas and exhibit similar motivational tensions to other members of the creative and non-creative workforce. This indicates that research findings can contribute towards a greater understanding of motivation within the regional, creative and non-creative self-employed workforce.

The relationship between Pro-C Artists and self-employment can be evidenced in this research. This is because the majority of these individuals undertake creative work as part of a conscientious choice, to prioritise self-fulfilment and a particular way of life over the ability to generate high levels of income, also seen across the self-employed workforce (Dellot, 2014). This desire to engage in work that is considered more meaningful than in a typical job is also seen in micro-enterprises operating in the rural areas of Wales, Devon and Cornwall (Marcketti, et al., 2006; Walker & Brown, 2004). In these areas, micro-enterprises utilise local networks and maintain a local customer base by capitalising on opportunities within their rural location (Midmore & Thomas, 2006). This demonstrates the similarities between Pro-C artists, the self-employed workforce and the occupants of rural areas outside the research location.

In addition to this, the designers Mills (2011) studied, the freelancers Platman studied (2004) and the social entrepreneurs Smith, et al., (2012) studied all exhibit tensions between creativity, social responsibility or autonomy and the generation of income. Like the motivational tensions seen in Pro-C Artists, these must be reconciled to ensure the sustainability of their lifestyle. In this respect, findings contribute to the work of these researchers by identifying approaches to overcome conflicts. These approaches can be described, in general terms, as those which

prioritise self-fulfilment (RD-S), income over self-fulfilment (D-HM-S) or internalise external requirement to achieve both (HM-S). Therefore, while the satisficing approaches identified in this research are relevant for artists operating within rural areas, they can also contribute towards a broader understanding of motivational tensions within the self-employed workforce.

10.3.2 Novel contribution of research findings to rural creative studies.

Yair and Schwarz (2011) suggest the nature and value of art and craft is under-researched and Wojan, et al., (2007) suggests there is a greater need for a more in-depth understanding of the types of creative work, and those undertaking this, in rural areas. This is addressed here by highlighting the production of visual art within the *rural artistic havens* (Wojan, et al., 2007) of Ceredigion, Carmarthenshire, Pembrokeshire and Powys. The visual arts industry is now one of the largest creative sectors in Wales (Hargreaves, 2010) where, in 2012, an estimated 3,530 people were employed in craft-related work alone. Despite this, there is an absence of current literature concerning those working within the visual arts sector in rural sub-regions, and, in addition to this, limited consideration of the potential contribution visual arts may bring to the local economy.

While the arts are highlighted in the *Wales Spatial Plan* (Welsh Assembly Government, 2008) as having the potential to contribute to the locality by attracting tourism to these areas, they are not mentioned within rural funding programmes such as the Rural Development Plan (Welsh Assembly Government, 2015). The latter strategy focuses, instead, on promoting innovative farm technologies and the sustainable management of forests. Therefore, although rural policies may acknowledge the importance of visual art, development strategies do little to promote this. The relationship between the Pro-C Artists and the attributes of the rural area is considered here, alongside the motives of this workforce, to highlight the potential contribution these individuals could make to such localities, if provided with the support to do this.

The last study of this nature, undertaken specifically with artists in Wales, was conducted in 1998 (RIPPLE). More recent studies such as those by Thomas (2007) and McDermot, et al., (2007) focus on specific areas within the research location (Pembrokeshire) and specific types of artwork within the visual arts sector, such as ceramics and textiles. Although surveys by Fillis and McAuley (2005), Clifton (2008) and the Crafts Council (BOP Consulting, 2012) have included data relating to Wales, these have been conducted across the UK, rather than relating

specifically to Wales. Given the lack of more recent studies focusing on the visual arts sector in the rural sub-regions of Wales, a study of this nature is timely in order to define, identify and produce a general overview of the industry in rural locations.

Rural regions attract a higher level of visual arts (Markusen, 2006; Huggins & Clifton, 2011) and therefore make up the majority of creative activity in these locations. In addition to this, the research findings demonstrate some Pro-C Artists earn more for their creative work than others. Limited awareness of this activity, however, has contributed towards the perception of visual arts and crafts as a hobby and, consequentially, commercial benefits remain unknown (Hargreaves, 2010). Wales has a strong tradition and culture of creative arts that is central to its identity (Arts Council of Wales, 2009), yet, in comparision to Cornwall or Devon, those operating within the visual arts sector overall achieve less visibility. This research identifies members of the visual arts sector within the rural workforce to demonstrate the importance of studying the Pro-C Artist population for both regional and creative literature.

10.4 Recommendations to policymakers

Findings from this research suggest that artistic activity in rural regions can contribute to the economy of an area through unique culture character which stimulates tourism and niche markets (Welsh Assembly Government, 2008). The identification of current assistance available for those who exhibit HM-S and D-HM-S, however, shows there is limited support available to improve the accessibility of visual art or to help artists move beyond their current situation. Therefore, at present, the ability of this sector to contribute to the locality is limited to the enhancement of community wellbeing, through Arts Council of Wales initiatives, and lacks the level of investment and visibility seen within other rural areas, such as Cornwall. Recommendations for creative sector policymakers are highlighted below, to show how increased accessibility for artists could potentially lead to an increase in financial success, within the visual arts sector, and enhance the cultural character of rural regions.

This requires a re-thinking of concepts of *'edginess'* (Bell & Jayne, 2010) associated with networking and connectivity in urban areas, to consider also the potential economic benefits that exist in the opportunities and networks within rural localities. These factors create a different type of edginess, which stimulates creative production unique to that area. The contribution that, collectively, this creative sub-sector could make to a locality can be seen in

Pro-C Artists who demonstrate HM-S. These individuals are able to balance motivational tensions and utilise locational attributes; appealing to customer demand and earning a living from their creative work. Therefore, while the importance of visual art in relation to wellbeing and the creation of community ethos is acknowledged, and can be seen in those who experience RD-S, those who exhibit HM-S can also contribute to the creation of authentic *Welsh* production within a locality, attracting a wider customer base. This indicates their importance to the rural economy in more direct ways. The following recommendations are made, based on the results of this research, with the aim of providing greater visibility and acknowledgement of visual art within local policies and development plans.

1. Satisficing approaches identified in this research demonstrate that some Pro-C Artists are more financially successful than others in rural sub-regions. Current creative sector incentives designed to promote this creative production and, therefore, assist a larger number of artists to become more financially successful are not known, or accessible, to those working within these localities. To address this, there needs to be a stronger cohesiveness between support bodies for the visual arts creative sector in Wales. Current schemes are fragmented and offered through membership-based organisations, which artists may be reluctant to join. Findings from this research indicate that the majority of Pro-C Artists are already members of local creative organisations, such as Ceredigion Craft Makers, therefore nationwide bodies, such as Design Wales Forum, should channel opportunities through these local organisations, to ensure support reaches the majority of those operating in rural areas.

2. In addition to the above, there needs to be a greater awareness, and guidance, for Pro-C Artists who exhibit D-HM-S. Current artist-in-residency programmes, which provide training and mentorships, should be revised or additional schemes implemented in rural regions, to specifically address the needs of those exhibiting D-HM-S. These should help artists internalise external requirements, thereby overcoming the perception of earning an income as limiting creativity. This will reduce the risk of individuals who exhibit D-HM-S leaving creative work and, instead, encourage them to adopt more harmonious satisficing approaches: thereby enabling the production of visual art to progress, contributing to the attractiveness and cultural character of rural localities.

3. Findings from this research show that Pro-C Artists who are able to harmonise between intrinsic and extrinsic motives also utilise socio-environmental factors, such as the location and

creative networks, to assist production. This should be recognised as an opportunity for rural regions to promote the culture of the locality. In addition, more investment should be made in schemes which promote tourism through visual art in these areas, by utilising the attributes of place. Incentives such as the Made to Trade scheme in Cornwall utilise origin of work to promote local businesses. This could be replicated in Wales, through existing schemes such as the Wales Made Craft Network or the Makers Guild in Wales, but requires investment from local county councils and a stronger link to local organisations such as Pembrokeshire Guild of Crafts, Origins Dyfed or the various regional Potters Associations.

These recommendations call for further provision for artists operating in rural regions; in addition to this, the final, overall, recommendation for rural policymakers is the inclusion of visual art within the current Rural Development Programme for Wales. Currently such programmes do not appear to fully represent this section of the rural workforce, or the range of creative enterprises operating within the research location. This can be seen as the 2014-2020 Rural Development Programme for Wales (Welsh Assembly Government, 2015) does not include the creative sector as a priority for investment. Therefore, those operating within the visual art sector and earning a percentage of their income from their work, such as the Pro-C Artists studied in this research, are under-represented.

Activities within the tourism sector are, however, highlighted as areas for enhancement as well as the need to increase rural ICT skills and business training to foster knowledge transfer, co-operation and the creation of strong rural businesses. Pro-C Artists create products for the tourist market (seen in those exhibiting HM-S), show a need for mentoring and training schemes to foster production (see in those exhibiting D-HM-S) and have the potential to contribute to the rural economy through unique culture character, which stimulates tourism and niche markets (Welsh Assembly Government, 2008). This demonstrates the applicability of investing in visual art for rural development, and the eligibility of Pro-C Artists for inclusion in this Development Programme.

10.5 Limitations of the research

While every attempt has been made to reduce any potential limitations within this research, certain actions or decisions taken during the research process have inevitably and, with hindsight, produced these. The limitations of this research are discussed below.

10.5.1 Limitation of the Pro-C definition

The way in which this study identified the Pro-C Artist, using the demographic income category, presents a potential, but justifiable, limitation in relation to the population sample. The income data was used to select the Pro-C Artists, as demonstrated in Chapter 5. This was essential in identifying whether these participants produced saleable items, or simply considered themselves to be working within visual arts. In the latter case, respondents who may not earn an income from their creative work may not necessarily need to satisfice between intrinsic and extrinsic motivational tensions. This, however, created the following limitations:

10.5.1a Limitations of the sample size

A particular issue involving the data within the first stage of the research in this study was the size of the population sample (63 respondents). This was constrained due to the requirements of the research funding, which stipulated that the area of focus should remain within Ceredigion, Carmarthenshire, Pembrokeshire and Powys. The selection of the sample size was assisted by the researcher's connection to Aberystwyth Arts Centre. This was both a constraint, imposed through the research funders in relation to the regional boundaries of this research, but also an opportunity, in relation to the accessibility of Pro-C Artists within the region, as the Arts Centre is the largest centre of its kind in Wales (Aberystwyth Arts Centre, 2013) serving the population of Mid and West Wales predominately.

The size of the population may have had an impact upon the ability to produce reliable data analysis, relating to the work preference inventory (Amabile, et al., 1994) which produced a large standard deviation in each category. This initial quantitative data collection, however, was not intended to be a study in its own right, but was undertaken to select the Pro-C Artists for this research. Here, a demographic profile of artists operating within the research location was created, to ensure that they match the Pro-C artist definition of earning a significant percentage of their overall annual income from creative work. In this study, quantitative data was used as a platform from which the main qualitative research could be conducted. There was no intention to draw reliable conclusions from the questionnaire data alone.

Instead, these findings were beneficial in producing a Pro-C Artist profile that could be situated within existing literature. In addition to this, findings were beneficial in providing demographic

data that could be used to analyse the interview results, to identify the variances between motives and satisficing. This is evidenced in Chapters 8 and 9, in relation to the gender, age and income of Pro-C Artists. Also, this number is characteristic of other studies involving a niche creative sector, such as those conducted by Paton (2012), and Yarrow and Jones (2014). Overall, although only a small number of artists took part in the questionnaire, the results of this research were not compromised.

10.5.1b Limitation of the questionnaire design

In an initial draft version of the questionnaire, both the flow state scale (Bakker, 2005) and the work preference inventory (Amabile, et al., 1994) were presented as complete questionnaires. Later, questions from both constructs were removed because participants in the pilot questionnaire study felt that, overall, the questionnaire was too long and some questions were unclear. Questions were removed from both constructs to ensure the completion and return of the questionnaire.

With hindsight, it would have been better to have removed the flow state scale (Bakker, 2005) and kept the work preference inventory (Amabile, et al., 1994), as this would have enhanced the reliability and validity of this questionnaire as a motivational measurement. The main measures of the work preference inventory, which include enjoyment, challenge, recognition and compensation (Amabile, et al., 1994), were all identified as important within the second stage of the research, in the five main motives identified. As explained in the previous section, however, it was not the intention to draw reliable conclusions from the questionnaire and, therefore, the overall research findings were not compromised.

10.5.1c Limitation of the motivational framework used in this study

With hindsight, self-determination measurements such as the intrinsic motivation inventory, the self-determination scale or the aspirations index would have been more suitable questionnaire models for the initial stage of the research. In particular, the aspirations index, which assesses the individual's intrinsic or extrinsic life goals, would have provided an interesting comparison for the qualitative data collected during the interviews.

Instead, at the start of the research process the work preference inventory (Amabile, et al., 1994) appeared to be consistent with previous studies involving creative activity and, therefore, a more suitable theoretical model from which to identify the Pro-C Artist population for this research. In addition to this, flow was considered to be of particular importance, given its conceptualisation during Csikszentmihalyi's study of painters and the outcome of previous studies by Amabile, et al., (2002) and Gluck, et al., (2002) which demonstrated the need for a high level of intrinsic motivation, to create a balance between potential paradoxical situations within the workforce.

10.5.2 Limitations of satisficing groups identified in research results

The RD-S, D-HM-S and HM-S groups contained between three and four participants. Therefore, while this research demonstrates potential differences between these groups (particularly in relation to D-HM-S and HM-S), further research, involving larger numbers of participants, would be required to substantiate this. It should be noted, however, that the aim of this investigation was to explain how Pro-C Artists experience intrinsic and extrinsic motivation and balance the tensions and contradictions between these. This required in-depth qualitative analysis, to understand processes undertaken by Pro-C Artists to balance motivational tensions, which would not have been possible with a significantly larger participant group. In this respect, the research fulfilled its main aims, which were to identify intrinsic and extrinsic motives, socio-environmental factors and satisficing approaches used by Pro-C Artists.

In addition to the above, while the identification of HM-S and D-HM-S groups has practical implications for policymaking (as explained in section 10.4), the demographic data for the research population indicates that those within the RD-S group make up the majority of Pro-C Artists (as explained in section 10.3 earlier) and, therefore, consideration of individuals who are more financially successful must be put into the context of the larger population group. Awareness of this is acknowledged in Chapter 9, in the consideration of satisficing groups in relation to the research population profile, and also in the demographic profile of the Pro-C Artists, provided earlier. This was undertaken to avoid distorting the overall demographic of this sector.

10.5.3 Limitation of practical implications of research

The findings of this research provide insights into Pro-C Artists operating within the rural regions of Ceredigion, Carmarthenshire, Pembrokeshire and Powys that are relevant to creative policymaking in Wales. However, both the research population and the specific area of focus, for this research, present certain limitations in relation to the recommendations made for policymakers, and the overall practical implications of this research.

The focus on a niche area of rural Mid and West Wales has meant that conclusions drawn from this research contribute towards a greater understanding of the motivational tensions that exist within the workplace, and the visual arts sector, but are specifically focused on those operating within the rural location studied. As demonstrated in literature regarding Cornwall, Devon and Cumbria, however, rural areas evidence similar characteristics and, therefore, although the recommendations made in this research are not intended for implementation outside the research location, they can provide regional policymakers with a greater overall insight into those operating within rural areas and those within the visual arts sector.

In addition, the population sample size and Pro-C Artist definition also create certain limitations, in relation to the practical implications of this research. This is because it is harder to draw conclusions from smaller population sizes (Patton, 1990). It is also important to note that the identification of the three satisficing approaches is limited in scope to those who earn an income from their creative work. Recommendations, which could be implemented across the rural regions of the UK, would require a larger population sample, representative of different locations and data, to be collected over a longer period of time. Instead, the nature of investigation into the Pro-C Artists within this study allowed the research to provide an in-depth understanding of the motivational tensions within the visual arts sector in Ceredigion, Carmarthenshire, Pembrokeshire and Powys, to highlight the potential importance of these Pro-C Artists to the development of these rural localities.

10.6 Directions for future research.

The findings from this study present opportunities for future research concerning local economies, the creative sector and motivation in relation to paradox theory. The Pro-C Artist identified here represents a distinct sub-section of the visual arts sector operating in rural areas

and, therefore, provides a basis from which to assess and study professionalism within this industry, as well as the contribution this industry makes to regional areas. The use of self-determination theory, to identify satisficing behaviour in the creative sector, also presents a new area of focus for paradox theory by demonstrating how extrinsic and intrinsic motives can intertwine in the production of visual art. In this way, future research could build upon the findings presented here, which could be used as a basis for comparative analysis.

10.6.1 Future research involving the Pro-C Artist

The conceptualisation of the Pro-C Artist provides significant opportunity for future research involving this creative group. In particular, findings within this research could be developed further, using a larger population sample and geographic research area. This could provide an in-depth consideration of the contribution the visual art sector makes to sub-regional economic growth, and the utilisation of locational attributes as facilitators to business success.

10.6.1a The Pro-C Artist and the local economy

Rural areas show high levels of visual art (Markusen, 2006) and, at the same time, experience low economic output (Econactive, 2010). Findings from this research indicate that the majority of Pro-C Artists exhibit RD-S and are motivated to gain both enjoyment and income from their work to support a particular lifestyle, but not to maximise profit potential. This offers an explanation as to why these sub-regions demonstrate an increase in creative activity not reflected in their economic growth. Pro-C Artists who exhibit HM-S show a drive to earn an income, which is internalised, to gain self-fulfilment and retain a particular way of life. These Pro-C Artists are not, currently, represented in creative sector policies, or in current regional development strategies. This demonstrates a potential cognitive bias, where it may be assumed, rather than evidenced, that the sector has little potential to contribute to the local economy. In this respect, sub-regional areas may lack the growth corresponding to increased creative output because regional development plans do not provide support mechanisms needed to assist Pro-C Artists. Therefore, further research could focus upon the implications of creative production, to investigate the influence of the visual arts sector to rural economic vitality.

10.6.1b The Pro-C Artist and the sub-regional location

Further areas of research, involving Pro-C Artists, could also focus on the relationship between these individuals and the location in which they are based. Previous studies suggest rural areas present a barrier to business success (Huggins & Thompson, 2015; Fuller Love, et al., 2006), however, the findings from this research demonstrate that this is not the case for the majority of Pro-C Artists. These individuals have lived in Wales, and remained involved in their creative activity, for over twenty years. In addition, some utilise the attributes of their location to inspire and promote creative work. In this respect, the locality is highlighted as a facilitator for Pro-C Artists to engage in such work. The attraction of the rural location to those involved in visual art, and the way they engage with this location, as identified in this research, could provide the basis for future research involving a larger research sample and geographic area. This could consider how the attributes of the place may contribute towards business success.

10.6.2 Future research in paradox theory involving self-determination theory as a framework

The usefulness of self-determination theory, in relation to the satisficing approaches exhibited by Pro-C Artists, indicates this framework may be applicable to future research concerning motivation and paradox theory. In this research, satisficing approaches emerged through the analysis of interview data in relation to '*introjected, identified and integrated motivational regulation'* (Deci & Ryan, 2002 p.301), which was used to explain how opposing intrinsic and extrinsic motives can co-exist. Although the production of visual art was focused upon here, neither paradox nor self-determination can be considered limited to this area. This is demonstrated in Chapter 3 where the tensions found within paradox theory are applicable to those working within creative and non-creative sectors in both organisational and self-employed settings. In addition, self-determination theory has been used, within creative sector studies, by MacIntyre and Potter (2014) and also, in relation to productivity within the workplace, by Strauss and Parker (2014). Therefore, future research in organisational studies, considering paradoxical motives, could be undertaken in both the creative and non-creative sectors using self-determination as a framework from which to conduct such investigations.

10.7 Conclusion

This thesis draws together the areas of motivational theory, regional studies and the creative sector to investigate motivation and satisficing in Professional Craft Artists. The three satisficing areas, identified through this research, represent the three main ways those who earn an income from their artwork create a balance between the need to earn income and gain satisfaction from their work.

These findings contribute towards current literature concerning paradox theory, where the management of co-existing and opposing motives can support the production of visual art to varying degrees. This can be seen within the different satisficing approaches used. As explained earlier, the outcome of this investigation has significance for both organisational and self-employment settings alike. The majority of those operating within the rural sub-regions demonstrate lifestyle, rather than growth-orientated, priorities. Here, profit is sacrificed for a desire to create the work that provides self-fulfilment, seen particularly in those Pro-C Artists who exhibit RD-S. For Pro-C Artists who exhibit HM-S, however, extrinsic motives are internalised with their own values. Here, the need to earn an income becomes a drive and is, instead, intertwined with self-fulfilment and lifestyle priorities. In this respect, and to conclude, the identification of these Pro-C Artists, alongside those who demonstrate D-HM-S has implications for the production of visual art within rural sub-regions, and for this creative sub-sector as a whole.

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Appendix (Chapter 1)

Appendix (Chapter 1): researcher's note

All credible research strategies include techniques for helping the researcher become aware of, and deal with, selective perception and personal biases (Patton, 1990). Here the researcher's motives for undertaking this research, as well as their methodological and analytical processes are documented. This was used to assist the researcher to become aware of, and acknowledge, their own research preferences.

Motive for the study

Creativity, creative art (both performing and visual) and creative expression have always interested me. This has been the basis of previous academic achievement (BA Hons Theatre Studies) and, following this, employment in various forms including arts festival organiser, touring exhibitions officer, performing arts summer school co-ordinator and youth theatre leader. Initially, when considering the population sample for this thesis my preference was to focus on theatre practitioners in the research location. The final decision to focus instead on visual artists was a combination of practicality and preference. At the time I was organising a ceramics festival and therefore had a number of contacts within the visual arts-world which I could utilise. In addition, initial investigations into the research location, visual artists in the locality and previous studies indicate these creative workers were attracted to rural regions (Econactive, 2010). Using visual artists meant that I could retain my interest in creative activity and utilise my contacts within this area to assist with the investigation.

My interest in the research topic was created through my own experiences of working within the creative sector, and observations of the ceramicists I have previously worked with. The willingness of some to create work, even when they received very little financial return, I found particularly striking. This was accompanied by what appeared to be a belief that financial return was, at best, a secondary concern. My interest in motivation was therefore created from a desire to know whether these ceramicists were in fact motivated simply by engagement in their work, or whether other factors such as income and recognition were also an important, but unrecognised, part of the creative process. Later, after considering previous studies involving motivation in the creative sector, and with the aid of suggestions made by researchers working within these areas, this focus became directed towards the motivational tensions experienced by visual artists. This forms the basis of my research question: *How do Pro-C Artists*

experience intrinsic and extrinsic motivation and balance the tensions and contradictions between these?

Methodological preferences

Researchers have natural preferences for particular approaches which are in part informed and guided by intuition, personal understanding of the way in which the world operates and the degree to which we are comfortable with particular processes (Creswell, et al., 2003). I have included a section in this research note on my own methodological preferences because this has a natural and unavoidable impact upon the overall research design.

I have used a mixed-methods approach to this research where the quantitative data provides a supporting role to the qualitative data. This is due to the nature of the investigation, which seeks to identify and explain the approaches Pro-C Artists use to create a balance between motivational tensions. However, this is also due, in part, to my preference for qualitative research.

I describe qualitative research broadly as the method by which rich, descriptive data can be gathered and analysed to create a greater in-depth understanding of a particular event using different perspectives. This data was analysed to investigate themes, using interview excerpts. Sub-themes explained the different ways in which participants described these and example cases were used to demonstrate the processes used by participants to balance between potentially conflicting motives. These primarily qualitative tools are those that I am most comfortable using.

However in order to begin the investigation into Pro-C Artist motives and satisficing approaches, I had to first make sure that these participants experienced motives that were likely to cause tension, namely intrinsic and extrinsic motives. This required a quantitative approach to test theory. In addition to this, a review of previous literature indicated that there were few studies involving these participants within this particular research location. Therefore the collection of demographic data was undertaken to identify these artists, situate them within the current visual arts sector and, in addition to this, to provide variables to draw comparisons between. I applied the most appropriate tools for each research aim, utilising both quantitative questionnaires and qualitative interviews, however I have a natural tendency to prefer qualitative research and associated techniques. For this reason the first two research aims have

remained as aims, rather than as hypotheses, even though they are used to identify a specific population and to confirm the existence of motivation.

Appendix (Chapter 4)

Appendix (Chapter 4): example of pilot questionnaire notes

	PILOT INTERVIEW *Interview with LBJ, Carmarthen* *2nd April 2012 11am*	
Subject	**Synopsis of Discussion**	**Changes suggested from discussion**
INTERVIEW Q1: Can you tell me more about your work?	2D visual artist, collage, shapes. Working with coloured pencils and ink at the moment as trying to have a more commercial outlet in hope it will sell. Doing local scenes.	
INTERVIEW Q2: How would you describe yourself : visual artist/craftsperson/both/other	Visual artist/illustrator	
INTERVIEW – Q3: What would you describe as your most creative stage? How do you feel when you are engaged in this?	1. When you get the idea. This is the fun part. 2. After basic part of drawing – seeing a way to make it work. *So you mentioned the ideas stage, is that an internal process, something you think about or is it that you put pen to paper, what part is that?* Idea stage: you have already put pen to paper quite a bit, then get the idea. *When you are at that stage, how do you feel?* Very excited, most exciting part. *So the excitement is the main thing you feel at that stage?* The challenge of getting an idea and then thinking about the idea. No judgement involved. I have idea and I like it. *So you mention 'I' there, it's very much your work? Internal. How do you feel about other people?* That's right. Excited, my own original thought.	Add to question: 'Think about when you are involved in your creative activity' at start to make the context clearer.
INTERVIEW – Q4: Do you recognise this experience?	Yes this is exactly like it is. Most prominent at the idea generation stage. The actual technical part more difficult. *So the subconscious process of having the idea, that is when you feel everything come together, when you feel flow?* The ideas flow more easily. Visualising it, getting it down as you see it in your mind is more difficult.	After first section ask at what stages this is most prominent for artist. I dropped recorder half way through –

	So you've had your idea, you need to put this in a physical form, you mentioned this is more difficult for you, can you describe how you feel at this stage? Uses words and drawing in initial stage, but then make decision. At other stages: depends what it is. With collage I am in the flow but with technical things like drawing I don't feel as free. *So you mentioned free and you don't feel so free at certain points in the work, would you associate freedom with the experience of flow? Or is it not as clear as that?* Don't feel flow all the time you are working. *So at other stages do you feel sections of this at all?* Yeah I do but it doesn't happen in every bit of work created, pieces for people to buy I really don't care. *For every piece of work you create does flow happen at some point in that creation?* No. What I am doing is more commercial now. Happy with result but it doesn't have the same enjoyment. *You mention need to sell, possibly you care less for that? Do you feel less ownership for that?* Yes I do.	put it around my neck next time?! Ask people how they feel at other stages. Do they feel flow in other stages of the creative process. Does it happen in every piece of work the artist creates? How important is this to your creative process? Do you experience this at other times outside of your creative work?
INTERVIEW – Q5: What is the main income from your creative work – exhibitions, selling work, creative publications, commissions?	Selling work in exhibitions, galleries and craft fairs *When you have exhibitions are you paid a fee to put your work up* No get commission. *Out of exhibitions and craft fairs which do you gain more out of financially?* Exhibitions – I have done more of them!	Ask for percentage split between different incomes. Does this affect the amount or type of work artist produces?
INTERVIEW – Q6: What is the percentage split between the creative and the business side of your work?	60% creative. 40% marketing. *40% of work – what does that entail?* Marketing consists of updating website, contacting galleries, getting prints made, driving to galleries, trying to figure out what a different market would want. *For each exhibition would you work out what audience in that area would like? Has it always been customer focused?* This hasn't always been the case. *Think about sales now and then, how do they compare?* Sales much better now. *Feeling towards work how does that compare?* Much better when I didn't have to think about the work. Didn't have a goal. *What about the amount/quality of work you were producing?*	Should add in here 'time' What is the percentage split in terms of your time between the creative and business side of your work? Ask for an idea of what each section consists of.

	Creative output – now it's a treadmill. Churning out.	
INTERVIEW – Q7: To what extent, if any, do external factors such as your physical environment, creative networks or grant support facilitate your creative work?	Galleries help me target, easier to sell with specific customers in mind. Provides subject matter. Just have a couple of people that I show my work to, like getting feedback from them. *So you have key people you would be comfortable showing work to, you would take their opinion and would your work alter according to what they say? Would you ask someone you had never met before?* Wouldn't ask general people because of customer relations. Gallery owners sometimes give feedback. Wouldn't necessarily change the work I do if gallery owner wanted me to unless she thought it was worth my while. *How do you feel when a gallery say they like this work but they don't like this work, is there a mixture of emotions?* If get rejected by gallery owners don't feel crushed but might do if younger. *During the ideas stage are there any external factors that affect this stage?* Only customer requirements.	Need to re-phrase this. How does anything external to you help you create your work? Or use word – influence. Physical environment such as your studio?! Ask if there are any influential external factors that happen during the stage at which artist feels flow the most.
What does success mean in the context of your creative work	Nice when people buy your work or you feel you have come up with a unique idea. *So success for you is creating something that other people like and want to buy?* The main thing is that I like it, but external measurements such as people buy your work or like your ideas. *What other things would come into that?* More that I like it and I enjoy doing it. It's a bonus if other people like it.	Add in 'what does success mean to you in the context of your creative work?' Ask how it affects you
What does failure mean in the context of your creative work?	Things that don't sell – feel bad. Try to work out why they don't sell. Or I don't think I am very good at something and can't get it much better. Or I work a long time on a piece and I still think it's horrible. It doesn't stop me – just momentarily. *So failure isn't something that lasts a long time then?* External if didn't get chosen for competition or gallery owners didn't like your work. Or own self – don't like what you've done. I don't like it when people don't like my work but it doesn't kill me or anything. Can't expect everyone to like your work but it's nice if at least one person does and if they want to buy it it's even better. But I don't think about failure very much, if I didn't win a competition I wouldn't feel I was a failure, I would feel my work wasn't appropriate. It doesn't bother me too much and doesn't motivate me either. Not important.	Add in 'what does failure mean to you in the context of your creative work?' Ask how it affects you.

What does creative drive mean to you in the context of your creative work?	It's everything, if I didn't have that I wouldn't bother being an artist because it's not an easy life. The drive is there and I just have to do something I am not myself if I don't. Very important. *So out of those three words which is the one you identify with more?* Creative drive. *Look at flow – how would you describe those three words thinking about that.* Flow is the creative drive part for me – when in flow I wouldn't use any of those words.	Add in 'what does creative drive mean to you in the context of your creative work?'
INTERVIEW – Q8: If you didn't have to earn a living from your work would you still do it? What would change?	Would do it differently, wouldn't think about customers/galleries. I would do what I wanted to do. I would do weirdest, oddest things that just please me and no one else. *Would you still exhibit your work?* When talk about exhibiting work it is pleasing someone else, so I probably wouldn't do that. *If you didn't exhibit work what would happen to it?* The work would go under the bed probably. It is a struggle. I don't know what I would do, I doubt I would just give up on the whole thing – I might go at a slower pace. *Are you saying that selling work and having the external opinion is important to you creating the work in the first place?* I would create something but it would be different. I would do something.	Would you still exhibit work?
INTERVIEW – Q9: Has the way you view your work or the reasons for doing your work changed from when you first started out? If so why?	Yes but not for the better, when I started out it was because I wanted to do it for fun now it is to sell it. It is better when it is just for fun. *When you mention it's better for fun – can you give me more description?* I can be freer. When entered the commercial arena in last 2 years or so it has taken the fun out of it because more people are judging it and trying to work on specific targets and audiences, not as much fun. It's fun because things sell, you meet different people but the actual act of creativity is not as much fun, I don't have it as much. *What do you mean by the 'act of creativity'?* Creativity – new ideas, experimenting, don't do that as much. But some things I do that is weird sell and others don't, don't know what the answer is. Might be A typical.	Comparison between then and now regarding creative output, income, way artist feels about work. Has the amount of time spent in flow changed?
INTERVIEW – Q10: If you had to give one reason why you	The flow: wonderful feeling of being at one with what you are doing.	

continue to do the work you do – what would it be?		
Any other comments?	What is the goal of the research: *What motivates an artist to do their work, whether it is internal or external factors. Do people do it for a living or do they just do it and hope to make a viable living out of it?* People who have always done this might not have any other skills? Don't really have any other options? *Whether artists deep down do the work because they really want to do it, if they didn't have to make any money if they would still do that work. If I can understand what motivates people to be engaged in creative work how to create the right environment for other people who might not have such interesting jobs. What keeps you going, keeps you engaged in your artwork.* I'm only a little bit above my expenses. Not making a viable living out of my artwork.	Should ask if they have always been an artist. If they have any other income. Do you choose to be an artist? Do you have any other skills?
PILOT Q1: Did you feel comfortable with the questions and the structure?	Yes. The paragraph on flow, don't like this should be summarised into one sentence. Could have it written but should also say it. Description too long.	
PILOT Q2: Do you have any comments about the order of the questions?	The first question was ok. Flow is a really big thing, love affair with art. A lot of experimenting. Artists work by themselves, don't set goals themselves. For me it is coming up with new ideas. Not doing repetitious work. Wouldn't do it if it was repetitious work, would forget the commercial aspect but don't really need the money that much. If I really needed money I would not be an artist.	
PILOT Q3: Were all the questions understandable and relevant?	The external factors – not so understandable. Questions are all relevant. At 1st section could ask people straight out what is their motivation? Could ask at start and again at the end because it becomes clearer to yourself as you are talking about it which one it is.	Change this. Add question about what motivates artist at the start of the interview as well as at the end.
PILOT Q4: Is there anything I have missed out that is an important motivator to	Experimenting – isn't quite in there. This is a really big factor for my motivation. How I see art – trying different things. Part of the creative process. Experimenting take place throughout the creative process. What interesting ideas, what different media, colours, paper etc. Creating something new. In the creative process firstly think about what's the idea I am	Add the use of material into the questionnaire somewhere.

you in your creative work?	trying to get across but secondly it would be what medium I will use and how I will use it. Start working with it. Material, not seen as an external factor. Most artists like to do different things all the time.	
PILOT Q5: Was the interview too long?	No, would be fine to be longer. People like talking about themselves so could be longer. Make the external factors/things that affect you into single questions. Success/failure/creative drive – interesting, although might not be important for creative people.	Could add extra bit to the interview schedule. Do more external factors questions.
PILOT Q6: Comments?	Re-interview again April 16th week.	

Appendix (Chapter 4): changes to questionnaire

Questionnaire Section	Pilot Participant Comments	Changes to Questionnaire	Impact upon research
Demographic Section:	Participants felt that percentage groupings from 0-10% were too specific in relation to sensitive data such as income.	Percentages: change to 0-20% groupings to provide greater anonymity.	Reduced likelihood of a non-response to an essential question. *NB: The researcher notes that the 0-20% category is quite a broad range which cannot be differentiated.*
Section 1: Introduction	Participants suggested motivations may alter between producing existing designs and new work.	Revised to ask respondents specifically to think about when they create 'new' work.	Provide more clarity. *NB: The difference in motivation for creating different types of work will be followed up in the interviews during the second stage of the data collection process.*
Section 1: Questions	The original FSS scale was too long and repetitive. Participants indicated they would not be willing to complete it all.	Nine questions, one from each subscale were used instead.	This may impact upon the validity of the data with regard to reporting the significance of individual elements of flow, however the aim of the questionnaire is to confirm that participants experience flow overall.
Section 2: Questions	Participants preferred to be given options rather than open-ended questions.	Percentages were added to indicate how often people experienced flow. Options were given to indicate at what point this was experienced during the creative process.	Clarity of information. Provides a structure from which comparisons between participants can be made more easily.
Section 3: Questions	Some participants were not clear what activity they should relate the questions to.	The words 'creative' and 'task' were used to replace words relating specifically to employment to encourage people to think about their creative activity when answering the questions rather than everyday tasks.	Provide more clarity.

Section 3: Question Construction	Sentence construction was confusing for some participants.	Questions changed as follows (revisions in italics): Q11: I am less concerned with what creative work I do than *(what)* the reward or fee I get for it is. Q17: I prefer working on creative projects with *(specified procedures)* clearly defined steps. Q4: I am keenly aware of the self-promotion *(promotion)* goals I have for myself.	Provide more clarity. The likelihood of non-response to these questions is reduced.
Section 3: Questions removed	Participants disliked answering a similar question twice or did not see them as relevant. They felt the inclusion of these made the section too long and over complicated. Without alterations they may not be prepared to complete it.	Following questions removed: a) I prefer creative work I know I can do well over work that stretches my abilities. b) I seldom think about salary and promotions. c) It is important for me to do what I most enjoy. d) As long as I can do what I enjoy, I am not that concerned about exactly what I get paid. e) I have to feel I am earning something for what I do. f) I want other people to find out how good I can really be at my creative work.	These alterations may impact upon the reliability of the results however the remaining questions are considered sufficient to confirm that the research participants experience both intrinsic and extrinsic motives.

Appendix (Chapter 4): covering letter

Ysgol Rheolaeth a Busnes
Adeilad Cledwyn
Penglais, Aberystwyth
SY23 3DD, United Kingdom
http://www.aber.ac.uk/smba

School of Management and Business
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Penglais, Aberystwyth
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http://www.aber.ac.uk/smba

What motivates craftspeople and visual artists?

We are contacting you to invite you to take part in a PhD research study that considers why individuals choose careers in the areas of craft and visual arts. You have been recommended as a visual artist or craftsperson working within Wales that we should contact.

The questionnaire below has been developed to identify the main themes of motivation that are relevant to people working within the creative arts industry. From this we hope to identify the main reasons why people choose to follow a career in the areas of craft and visual arts; this will inform current policy and debates on creativity and creative motivation and we therefore value your response greatly and hope that you will take the time to fill in the questionnaire.

Participation in this survey is optional; you do not need to take part and there are no penalties for non-participants. By completing the questionnaire we will assume that we have your consent to take part in this research, however if you wish to withdraw later, please contact Sophie Bennett (sob@aber.ac.uk) and we will remove you from the study. The results of the questionnaire will form the basis for future research and sections may be included in the final thesis, however you will not be personally identified in any way; your confidentiality can be assured.

The questionnaire will take approximately 10 minutes to complete.

We would like to do follow-up interviews with selected questionnaire participants. Participation in follow-up interviews is optional; you do not need to take part and there are no penalties for non-participants.

If you are happy to take part in a follow-up interview please provide an email address that we can contact you by:

_____

If you would like to know the outcome of the project, or the results of the questionnaire please contact Sophie Bennett.

Regards,

Sophie Bennett (PhD Student)
School of Management and Business
Emails sob@aber.ac.uk
Tel: 01970 622338

Prof. Steve McGuire (Supervisor)
School of Management and Business
Email: sbm@aber.ac.uk
Tel: 01970 622200

Appendix (Chapter 4): questionnaire

DEMOGRAPHIC INFORMATION

This information will help build up a picture of the artistic community that is being studied. *The information you provide will be used to form part of the research however you will not be personally identified in any way; your confidentiality can be assured.*

1. Age: 18-24yrs 25-34yrs 35-44yrs 45-54yrs 55-64yrs 65+yrs

2. Gender: Male Female

3. Were you born in Wales: Yes No
   If you are not native to Wales how many years have you lived here? ……

4. What county do you live/work in:
   Ceredigion Carmarthenshire Pembrokeshire Gwynedd Powys
   Other

5. Which of the below best describes your work/career:
   Craftsperson Visual Artist Other (please write)

6. How long have you worked in your creative area for: 0-9yrs 10-19yrs 20+yrs

7. Is your creative work your main source of income? Yes No

   If your creative work is not your main source of income please provide details of your other work and how many hours you spend doing this per week:

   Other ….. Hours per week …

8. Please indicate your annual income from your creative work using the options below:
0-£10,000 £10,001-£20,000 £20,001-£30,000 £30,001-£40,000 £40,001+

9. Please indicate what percentage of your annual income is made up from your creative work:
   0-20% 21-40% 41-60% 61-80% 81-100%

10. What percentage of time do you spend creating ‘new’ work (against general tasks such as repeating previous designs, teaching or administration etc):
    0-20% 21-40% 41-60% 61-80% 81-100%

SECTION 1:

Please answer the following questions thinking about the majority of occasions you create new work or new ideas (rather than when you are involved in general creative work such as the production of existing designs or administration work). These questions relate to the thoughts and feelings you may have experienced whilst involved in this. There are no right or wrong answers. Think about how you felt when you were creating new products or ideas and answer the questions using the rating scale below.

Circle the number that best matches your experience from the options to the right of each question; please do not circle more than one option:

		1 *(Strongly Disagree)*	**2** *(Disagree)*	**3** *(Neither Agree nor Disagree)*	**4** *(Agree)*	**5** *(Strongly Agree)*
1	I was challenged, but I believed my skills would allow me to meet the challenge	1	2	3	4	5
2	My attention was focused entirely on what I was doing	1	2	3	4	5
3	I felt in total control of what I was doing	1	2	3	4	5
4	I was not concerned with what others may have been thinking of me	1	2	3	4	5
5	Time seemed to alter (either slowed down or speeded up)	1	2	3	4	5
6	I had a strong sense of what I wanted to do	1	2	3	4	5
7	I loved the feeling of that experience and want to capture it again	1	2	3	4	5
8	I had a good idea whilst I was doing it about how well I was doing	1	2	3	4	5
9	I did things spontaneously and automatically without having to think	1	2	3	4	5

Thank you.

SECTION 2:

Please read the paragraph below carefully:

Perhaps you know this feeling that everything suddenly seems to go by itself. You are so concentrated on your task that you forget everybody and everything around you. Time flies without you noticing it. You can concentrate effortlessly, everything goes smoothly, and

you really enjoy what you do. You know exactly where you want to go, and you have the feeling of total control. Nothing seems to be able to stop you, and you are totally immersed in what you are doing. In a way, you have the feeling that you coincide with the activity at hand. At that moment simply nothing else exists, you feel as if in another reality and that is a very enjoyable experience.

1. Do you recognise this experience? (Please tick the appropriate answer):
   Yes No

2. If your answer to the above question is **YES**, at what point when you are engaged in your creative activity do you experience this.

   When I am: generating ideas producing work evaluating the outcome

   Throughout the task Other (Please state)
   ……

3. How often during your creative activity do you experience this:

   0-10% 11-20% 21-30% 31-40% 41-50% 51-60% 61-70%
   71-80% 81-90% 91-100%

SECTION 3:

For each of the following statements, please indicate how true it is for you using the scale. ***Please do not circle more than one option.***

		N *(**Never** or almost never true of you)*	**S** *(**Sometimes** true of you)*	**O** *(**Often** true of you)*	**A** *(**Always** or almost always true of you)*
1	I am not too concerned about what other people think of my creative work	N	S	O	A
2	I prefer having someone set clear goals for me in my creative work	N	S	O	A
3	The more difficult the problem, the more I enjoy trying to solve it	N	S	O	A
4	I am keenly aware of the income goals I have for myself	N	S	O	A
5	I want my creative work to provide me with opportunities for increasing my knowledge and skills	N	S	O	A
6	To me, success means doing better than other people	N	S	O	A

7	I prefer to figure things out for myself	N	S	O	A
8	No matter what the outcome of a project, I am satisfied if I feel I gained new experience	N	S	O	A
9	I am keenly aware of the self-promotion goals I have for myself	N	S	O	A
10	Curiosity is the driving force behind much of what I do	N	S	O	A
11	I am less concerned with what creative work I do than the fee or reward I receive for it.	N	S	O	A
12	I enjoy tackling problems that are completely new to me	N	S	O	A
13	I am concerned about how other people are going to react to my ideas	N	S	O	A

Thank you. Once again can you please indicate how true these statements are for you by using the scale. ***Please do not circle more than one option.***

		N *(**Never** or almost never true of you)*	**S** *(**Sometimes** true of you)*	**O** *(**Often** true of you)*	**A** *(**Always** or almost always true of you)*
14	I am more comfortable when I can set my own goals	N	S	O	A
15	I believe that there is no point in doing a good job if nobody else knows about it	N	S	O	A
16	I am strongly motivated by the money I can earn	N	S	O	A
17	I prefer working on creative projects with clearly defined steps	N	S	O	A
18	I enjoy doing creative work that is so absorbing that I forget about everything else	N	S	O	A
19	I am strongly motivated by the recognition I can earn from other people	N	S	O	A
20	I enjoy trying to solve complex problems	N	S	O	A
21	It is important for me to have an outlet for self-expression	N	S	O	A
22	I want to find out how good I can really be at my creative work	N	S	O	A

2 3	What matters most to me is enjoying what I do	N	S	O	A

Thank you.

If you have any comments or if you would like to add anything to your answers in Sections 1, 2 & 3 please put these here:

Thank you. The questionnaire is now complete! Please return this to Sophie Bennett by email: **sob@aber.ac.uk** or post: Y Bwthyn, Dernol, Llangurig, Nr Llanidloes, Powys SY18 6RZ in the SAE provided.

Appendix (Chapter 4): email reminder

Dear XXX

What motivates craftspeople and visual artists?

I recently contacted you to invite you to take part in my research looking at what motivates craftspeople and visual artists to pursue a career in these areas.

The first stage of this research is a questionnaire which I have attached to this email. This should take just 5-10 minutes to complete.

If you would be willing to take part in this research I would be very grateful if you could complete the attached questionnaire and send it back to me. I would be happy to send you a copy by post instead (with SAE for return) if this would be easier.

I look forward to hearing from you.

Best wishes

Sophie Bennett

Aberystwyth University, Penglais Campus, Ceredigion, SY23 3DE

Email: sob@aber.ac.uk

Appendix (Chapter 4): final email reminder

Dear XXX

What motivates craftspeople and visual artists?

I recently contacted you to invite you to take part in my research looking at what motivates craftspeople and visual artists to pursue a career in these areas.

The first stage of this research is a questionnaire which I have attached to this email. This should take just 5-10 minutes to complete.

I will be analysing results from the questionnaires from Monday 13th February, so if you would like to take part in this research please could you complete the questionnaire attached and email back to me by this date. Thank you very much!

If you have any queries please do contact me.

Best wishes

Sophie Bennett

Aberystwyth University, Penglais Campus, Ceredigion, SY23 3DE

Email: sob@aber.ac.uk

Appendix (Chapter 4): initial email

Dear XXXX

I hope you remember me, you very kindly agreed to take part in my research looking at what motivates visual artists and craftspeople to engage in creative work. Thank you for filling in the questionnaire just after Christmas. I am now at the second stage of my research and have selected 17 participants to take part in follow up-interviews; I would be very interested in interviewing you.

The questionnaire provided a number of motivation factors which I would like to investigate in the interviews. From this research I hope to identify the main reasons why people choose to follow a career in the areas of craft and visual arts.
Interviews will take approximately 1-2 hours. A follow up interview may be required although I aim to get as much information as possible in the first interview so as not to inconvenience you further. Interviews will take place at a time and location convenient to you.

Participation in this research is optional; you do not need to take part in this study and there are no penalties for non-participants. By replying to this email I will assume that I have your consent to take part in this stage of the research, however if you wish to withdraw later, please contact me (sob@aber.ac.uk) and I will remove you from the study. The results of the interview will form the basis for future research and sections may be included in the final thesis, however you will not be personally identified in any way; your confidentiality can be assured.

I would like to interview participants between Monday 28th May and Sunday 1st July (weekends are not a problem for me if this is better for you). The only dates I am unavailable in this time are: 31st May, 7th, 14-18th June.

If you are willing to take part in the interviews please could you let me know a date, time and location that would be convenient for you. The interview questions will be sent to you in advance so you will know what to expect during the interview.

I look forward to hearing from you

Sophie Bennett

PhD Student, Aberystwyth University, Penglais Campus, Ceredigion, SY23 3DE

Email: sob@aber.ac.uk

Appendix (Chapter 4): post-interview email

Dear XXXX

Thank you very much for taking part in my research concerning the motivations of creative people. I will be interviewing people until the end of August and transcribing the interviews after this. I hope to have some of the results ready early next year. I would like to send you sections of my thesis or any subsequent writing that uses direct comments or themes that we discussed to ensure I have interpreted these correctly. Please let me know if you are not happy to be contacted about this.

If you would like to be kept up to date with the research progress please do contact me and I would be happy to add you to my mailing list.

I will be setting up a website shortly with details of my research and I would also like to put website addresses for anyone (not necessarily just those involved in my research) who fit into the Pro-C Artist group on this to help promote their work and to build up an 'online community'. I will have a news page which people can send me details of any events/galleries that they will be exhibiting at. I hope you would be willing to be listed on this. I will contact you again about this as soon as the website is ready, it will be in a few months, please contact me if you do not wish to be contacted about this.

Best wishes and thank you once again.

Sophie Bennett

Aberystwyth University, Penglais Campus, Ceredigion, SY23 3DE

Email: sob@aber.ac.uk

Appendix (Chapter 4): reminder email

Dear XXXX

I recently contacted you with regard to taking part in my research on visual artists and craftspeople and to ask you if you would be willing to take part in follow up-interviews as I would be very interested in interviewing you. I would be very grateful if you could let me know if you would be willing to take part in this stage of the research.

The questionnaire provided a number of motivation factors which I would like to investigate in the interviews. From this research I hope to identify the main reasons why people choose to work in the areas of craft and visual arts.

Interviews will take approximately 1-2 hours, A follow up interview may be required although I aim to get as much information as possible in the first interview so as not to inconvenience you further. Interviews will take place at a time and location convenient to you.

Participation in this research is optional; you do not need to take part in this study and there are no penalties for non-participants. By replying to this email I will assume that I have your consent to take part in this stage of the research, however if you wish to withdraw later, please contact me (sob@aber.ac.uk) and I will remove you from the study. The results of the interview will form the basis for future research and sections may be included in the final thesis, however you will not be personally identified in any way; your confidentiality can be assured.

I would like to interview participants between Monday 28th May and Sunday 1st July (weekends are not a problem for me if this is better for you). The only dates I am unavailable in this time are: 31st May, 7th, 14-18th June.

If you are willing to take part in the interviews please could you let me know a date, time and location that would be convenient for you. The interview questions will be sent to you in advance so you will know what to expect during the interview.

I look forward to hearing from you

Sophie Bennett

PhD Student, Aberystwyth University, Penglais Campus, Ceredigion, SY23 3DE

Email: sob@aber.ac.uk

Appendix (Chapter 4): BPS code of conduct - ethical approval

Approval for this research was received by Aberystwyth University Psychology Department Ethics Committee. In addition the four ethic principles of the British Psychological Society Code of Ethics and Conduct (BPS, 2009) have been adhered to in the following ways:

Respect

- All data collected via the questionnaires will be kept on a password protected computer. One complete copy will be made as a back-up; otherwise partial copies will be made only in connection to the research project. Name, contacts and dates will be collected and confidentiality maintained. Identifier codes will be used to protect confidentiality.
- Consent was obtained. A covering letter was sent with the questionnaire including information about the project, people involved in it (student and supervisor) and the researcher's intentions relating to the results. The covering letter states clearly that completion and return of the questionnaire implies consent to participate in the research, for this reason additional consent forms were not included in the correspondence. The letter also made clear that participation is optional and participants can withdraw at any time.
- Disclosure of information will be in line with professional purposes and relate only to the research topic. The questionnaire consists mainly of multiple fixed choice questions, however where comments boxes and open-ended questions are used participants were requested to comment directly on topics relating to the questionnaire rather than general issues.

Competence

- The researcher has appropriate knowledge of artistic networks and has previously undertaken research in artistic cognition as well as motivation theories with a similar research group. The researcher is not however a professional artist/craftsperson themselves and so will not bring more than a normal amount of bias into the project. This research is funded by KESS scholarship in partnership with Musicfest Aberystwyth, a classical music festival. Although this organisation takes an active interest in the research they are not instrumental in the design of data collection methods and company directors have not directly participated in the research.
- The questions and scoring systems used have been developed and used by other researchers demonstrating their versatility and reducing the possibility of bias. Where additional items have been added into the questionnaire (for example the researcher's two additional questions concerning flow in section 2) these were deemed both appropriate and necessary by the researcher and supervisors. A pilot study was undertaken to ensure that questions are clear, do not exceed abilities or may be considered offensive or upsetting. This will further increase the validity and reliability of the data obtained.

Responsibility

- The BSA Statement of ethical practice suggests that researchers must *'anticipate and guard against consequences for research participants which could be predicted to be harmful'.* In this respect while the questionnaire asks in-depth questions relating to personal motivation which prompts individuals to think about what they do and why they do it; the questionnaire and supporting material avoids negative or positive associations relating to task engagement. The risk of question bias or harm to

individuals is therefore reduced. Taking part in the questionnaire is voluntary which further reduces this risk.

Integrity

- The covering letter for the questionnaire states the intention of the research to avoid misleading respondents and all reasonable precautions have been undertaken to ensure this, as outlined above.

Appendix (Chapter 5)

Appendix (Chapter 5): data from the 37 excluded respondents

ID	M/F	AGE	MAIN INCOME	OTHER INCOME	HRS
57	M	55-64	N	Company director	30
95	F	55-64	N	Cottage owner	0
99	M	18-24	N	DLA	0
44	M	45-54	N	Heating engineer	55
37	F	65+	N	Housewife	0
89	M	35-44	N	IT media technician	39
70	M	45-54	N	IT project manager	37
86	F	35-44	N	IT web designer	40
94	F	45-54	N	Marketing assistant/company director/farmer	51
30	F	55-64	N	Occupational therapist	28
59	M	45-54	N	Production manager	45
75	F	55-64	N	Retired	
31	F	65+	N	Retired	
26	M	65+	N	Retired	
23	F	45-54	N	Retired	
67	F	55-64	N	Retired	
25	F	55-64	N	Retired	
33	F	55-64	N	Retired	
91	M	55-64	N	Retired	
72	F	65+	N	Retired	
15	M	65+	N	Retired	
53	F	25-34	N	Sales assistant	20
16	M	25-34	N	Study support	30
49	M	65+	N	Surveyor - highways	37
55	F	45-54	N	TEACH café / teaching	12
27	F	45-54	N	TEACH lecturer	18
1	M	45-54	N	TEACH lecturer	40
45	F	55-64	N	TEACH teaching	2
61	M	45-54	N	TEACH teaching	35
12	F	45-54	N	TEACH tutor & equipment sales	22
58	F	55-64	N	TEACH university teacher	20
66	F	55-64	N	Wax technician	24
96	F	45-54	N	Yes	21
9	F	55-64	N	No information	**0**
77	F	55-64	N	No information	**0**
81	F	55-65	N	No information	**0**
6	F	55-64	N	Researcher and magistrate	7

Appendix (Chapter 5): Data from the 37 excluded respondents

GENDER	Male	13	35.00%
	Female	24	65.00%
AGE	18-24	1	3.00%
	25-34	2	5.00%
	35-44	2	5.00%
	45-54	11	30.00%
	55-64	15	41.00%
	65+	6	16.00%
OTHER INCOME	IT	3	8.10%
	Retired	10	27.00%
	Teaching	7	19.00%
	Other	17	46.00%
HRS PER WEEK OTHER INCOME	average	29.19	

Appendix (Chapter 5): frequency tables for demographic data

Frequency table: average number of years those not born in Wales have lived in Wales

	N	Minimum	Maximum	Mean	Std. Deviation
YrsLivedInWales	36	2.0	63.0	21.056	13.6862
Valid N (listwise)	36				

(*SPSS results)*

Frequency table: born in Wales

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	18	28.6	28.6	28.6
	No	45	71.4	71.4	100.0
	Total	63	100.0	100.0	

(*SPSS results)*

Frequency table: number of years worked in creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-9yrs	12	19.0	19.0	19.0
	10-19yrs	16	25.4	25.4	44.4
	20+yrs	35	55.6	55.6	100.0
	Total	63	100.0	100.0	

(*SPSS results)*

Frequency table: creative work main source of income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	53	84.1	84.1	84.1
	No	10	15.9	15.9	100.0
	Total	63	100.0	100.0	

(*SPSS results)*

Frequency table: percent of annual income from creative work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	21-40%	8	12.7	12.7	12.7
	41-60%	13	20.6	20.6	33.3
	61-80%	12	19.0	19.0	52.4
	81-100%	30	47.6	47.6	100.0
	Total	63	100.0	100.0	

(SPSS results)

Appendix (Chapter 5): table of descriptions from the open ended questionnaire and issues to be investigated in the interviews.

ID	Comments	To be investigated in interviews
39	Section 2 as mentioned (flow). It may be different for a potter than perhaps other art/visual areas as much of what I do is somewhat repetitive and most processes are batched together for example – throw on wheel, handles, finish, glaze, fire kiln etc.	
38	I took up felting after losing my job of 16 years. The aim was to generate an income with – what had been – my hobby. Most of the statements above do not really relate to me. I am not making a 'living' it is a constant struggle to sell my items. Therefore, my hobby has become a chore. I believe my experience is true of many local craftspeople in this area.	Producing an income reduces quality of engagement for the maker.
69	I think that my personal circumstance have affected what I have done i.e. I have worked in the creative industry for other people in the past – Hampton Court Palace conservatoire. Interior design. Films. Draughtsman. BBC storyboard. But it wasn't until I had children and I had to make work for myself that I got back into fine art & living with a potter in the country. I reset parameters within which to make my own work.	Importance of Family.
13	You could have been inside my brain today with your paragraph on section 2 (flow) – as I posted on my FB page! Time flies when you're absorbed. And although making a living is a huge part of why I work with glass, I make pieces to sell or I HAVE to do it. There is a drive/need within!	Need
40	I run a very small charity offering fun days/craft workshops / parties etc to groups of children with a social disadvantage. Obviously all the questions I've just answered would have a different outcome if I filled it in as a charity worker! I mention this in case it is an interesting point to your study.	
46	I tried really hard not to be an artist as my mother was one. I eventually succumbed at 30yrs of age and it changed my personality completely. I went from extrovert into introvert, from caring about people to being driven obsessed and selfish – it is like a drug, you feel grumpy if you are not making something. But it takes hours of being alone and sometimes meditating to get what I call freewheeling – it doesn't just happen you can actually meditate yourself down to the alpha 7 wave length. It can happen when driving or doing the washing up etc.	Need
73	I've done many jobs in my working life most of which have creativeness to them but crafting enables me to cover all aspects I enjoy.	Enjoyment

93	None of the questions ask the artists if we ever exhibit our work, run artist in residency schemes, participate in art and craft competitions, do any self-promotional work through business cards/leaflets/published articles/media etc. OR is this part of the next stage. We are not asked if we consider ourselves Welsh or speak write and read Welsh either.	
24	It is important to recognise that I am now a part-time potter, working during the hours my son is at school. This goes some way to explaining my lower end income and my no longer getting lost in my work (I now constantly have my eye on the clock!)	Importance of family.
97	I originally attempted to answer this considering only my glasswork but in the end, seeing as half the time when I am making glass I am thinking about other projects, I gave up on that and answered with regard to being creative in general. Since leaving art college I have always worked in creative fields. I have been an advertising creative, graphic designer, artist/gallery owner and currently split my time between glasswork and developing illustrated children's books and a novel.	
80	If I had no need to earn an income some answers would be different though I would still do what I do. Recognition for my work helps to increase interest in the British wool generally as well as in my knitwear. This has to be a good aim.	Recognition
77	It is particularly important living in a rural community to both offer something the community takes an interest in and to occupy time in creative things.	Location / community
63	For me my creative work is something I believe has to be done, and would find its way out whatever I did and indeed does. I am at my most contented when involved in the creative process, even if that is simply making an observation and not producing anything.	Need
48	I am semi-retired, well past retirement age and therefore today I think differently to when I was an apprentice and again when I established my first business.	Change in perspective
32	It would be a perfect world if money was given for creative activity and selling was never an issue.	Intrinsic preference
20	I always feel that creativity, for me at least, is like an itch that needs always to be scratched. I believe this comes from years of regularly being creative if I have periods of time not being creative I tend to cook flamboyant meals not always successfully and much to my families' horror! It is also a process, an occupation that never switches off or can be left behind so in that respect it can be a very all-consuming and tiring but very rewarding.	Need
19	The definition of creative work is ambiguous and can apply to any work if approached creatively. I aim to teach creatively and sometimes make prints methodically. I have included teaching and printmaking as creative activities.	

98	My total motivation is from creating a piece from start to finish – having been self-employed as an artist / enameller for the past 28 years (prior to that in an office for ten years). I soon realised that money was the least important factor – job satisfaction being the most important.	Intrinsic / create meaning through work
56	Creating, in whatever medium, is so self-centred and entirely coming from the individual and shouldn't be interfered with. It is not important what kind of money you can earn with it that comes at a later stage. I find myself completely absorbed when this process is taking place, whatever the outcome, even if I put it 'back to the drawing board'. It is a process of evolving and problem solution. And one of the best feelings someone can have.	Intrinsic / create meaning through work
36	Having worked as a self-employed graphic designer for 35 years I have now fulfilled my ambition and determination to change 'creative' direction and see out the rest of my life as a full time visual artist. I am a representational artist/illustrator as opposed to a conceptual artist.	Lifestyle
78	Creative work often has a mind of its own - the fabric may not like what I am aiming to do and so it 'speaks' to me, or if it likes what I am doing it will also let me know. The process is all about self-expression and being at one with the materials I am working with. If I go too long without being able to create work I find my moods change and I become very constricted.	Materials.
62	Having worked with over 800 creative people as a craft mentor (as well as running my own business as a designer jeweller) I have found that many find that the commercial side to what they do is the most difficult to get a handle on - they find it hard to put a price on their work, or feel that being commercial is demeaning and so find it hard to make a living from what they create. Marketing is often considered a dirty word and it was hard persuading them that it can be creative in itself and a way of surviving and being able to continue to produce work. A difficult line. They want to spend their lives involved in creating work but often will not or cannot grasp what it takes to make that happen. I have found personally that making my work earn my living has been a wonderful feeling and I am proud that I have managed it for over 30 years. I appreciate it can be hard, especially as an artist, to consider the financial side of the work but if it’s not given any thought the artist often has to accept it will always be a hobby.	
50	I design and manufacture all of my Celtic beads myself, then all jewellery/packaging made using my beads has to be designed. It is actually quite hard to think what motivates me - people refer to me as being 'motivated' but I think that is only because I work unusually long hours and get very	Creative involvement as a luxury.

	involved in what I'm doing. My time is spent manufacturing, then packing stuff and shipping it off around the world. I love my work and I am very lucky to be doing what I'm doing. However, when I need to design something new, it feels like luxury to be able to do it. I'll think about it long and hard before pen goes to paper, so the creative process is more than just the time it takes to come up with the design and see it into production. Yes I am a craftsperson but my work is also commercial so I must think about the income it generates. A new item has to be commercially viable or I dare not waste my time on it. And developing something new costs me money as well as time. But I don't feel like a craftsperson when I've got my head in my accounts and I'm busy working on new price lists or writing invoices. Working in the 'Creative' industries isn't quite as creative as one might wish...	
51	I am a fine art photographer and art furniture maker, thus straddling both categories; the creative processes are the same, the media making them seems different.	
10	I think there is lots of creative work in teaching - I include this in my creative work as ideas are generated and one learns a lot from children (primary). Commissions are different from exhibition work. They have to be done to a brief, and you have to please the customer. In an exhibition one has more freedom. (note at end: you have not mentioned grants in your questionnaire).	Recognition
54	I have some difficulty in answering some of the questions because I undertake commissions and clearly I need to consider the viewpoint of the person requesting the commission. Here again if they have seen my work they know pretty much what to expect. I generally get an outline of what they want and give them the finished product on the understanding that if it's not what they want they are under no obligation to accept it. I take no deposits and have (to date) never had a commission refused. Sorry actually there was one person that wanted change to a painting and I declined to alter it.	Recognition

Appendix (Chapter 5): frequencies for regional data: Carmarthenshire

Frequency table: average number of years those not born in Wales have lived in Wales

N	Valid	11
	Missing	0
Mean		28.545
Std. Deviation		17.0198
Minimum		4.0
Maximum		63.0

Frequency table: age of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	35-44yrs	2	16.7	16.7	16.7
	45-54yrs	3	25.0	25.0	41.7
	55-64yrs	6	50.0	50.0	91.7
	65+yrs	1	8.3	8.3	100.0
	Total	12	100.0	100.0	

Frequency table: gender of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	6	50.0	50.0	50.0
	Female	6	50.0	50.0	100.0
	Total	12	100.0	100.0	

Frequency table: born in Wales

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	1	8.3	8.3	8.3
	No	11	91.7	91.7	100.0
	Total	12	100.0	100.0	

Frequency table: creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Craftsperson	6	50.0	50.0	50.0
	Visual Artist	4	33.3	33.3	83.3
	Both	2	16.7	16.7	100.0
	Total	12	100.0	100.0	

Frequency table: number of years worked in creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-9yrs	1	8.3	8.3	8.3
	10-19yrs	2	16.7	16.7	25.0
	20+yrs	9	75.0	75.0	100.0
	Total	12	100.0	100.0	

Frequency table: creative work main source of income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	11	91.7	91.7	91.7
	No	1	8.3	8.3	100.0
	Total	12	100.0	100.0	

Frequency table: annual creative income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-10,000	4	33.3	33.3	33.3
	10,001-20,000	6	50.0	50.0	83.3
	20,001-30,000	2	16.7	16.7	100.0
	Total	12	100.0	100.0	

Appendix (Chapter 5): frequencies for regional data: Pembrokeshire

Frequency table: average number of years those not born in Wales have lived in Wales

N	Valid	4
	Missing	0
Mean		13.250
Std. Deviation		12.6062
Minimum		5.0
Maximum		32.0

Frequency table: age of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	35-44yrs	1	14.3	14.3	14.3
	55-64yrs	6	85.7	85.7	100.0
	Total	*7*	*100.0*	*100.0*	

Frequency table: gender of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	1	14.3	14.3	14.3
	Female	6	85.7	85.7	100.0
	Total	7	100.0	100.0	

Frequency table: born in Wales

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	3	42.9	42.9	42.9
	No	4	57.1	57.1	100.0
	Total	7	100.0	100.0	

Frequency table: creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Craftsperson	3	42.9	42.9	42.9
	Visual Artist	3	42.9	42.9	85.7
	Both	1	14.3	14.3	100.0
	Total	7	100.0	100.0	

Frequency table: number of years worked in creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-9yrs	2	28.6	28.6	28.6
	10-19yrs	2	28.6	28.6	57.1
	20+yrs	3	42.9	42.9	100.0
	Total	7	100.0	100.0	

Frequency table: creative work main source of income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	5	71.4	71.4	71.4
	No	2	28.6	28.6	100.0
	Total	7	100.0	100.0	

Frequency table: annual creative income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-10,000	6	85.7	85.7	85.7
	30,001-40,000	1	14.3	14.3	100.0
	Total	7	100.0	100.0	

Appendix (Chapter 5): frequencies for regional data: Ceredigion

Frequency Table: average number of years those not born in Wales have lived in Wales

N	Valid	16
	Missing	0
Mean		16.375
Std. Deviation		10.2233
Minimum		2.0
Maximum		34.0

Frequency table: age of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24yrs	1	4.3	4.3	4.3
	25-34yrs	1	4.3	4.3	8.7
	35-44yrs	5	21.7	21.7	30.4
	45-54yrs	11	47.8	47.8	78.3
	55-64yrs	3	13.0	13.0	91.3
	65+yrs	2	8.7	8.7	100.0
	Total	23	100.0	100.0	

Frequency table: gender of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	5	21.7	21.7	21.7
	Female	18	78.3	78.3	100.0
	Total	23	100.0	100.0	

Frequency table: born in Wales

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	7	30.4	30.4	30.4
	No	16	69.6	69.6	100.0
	Total	23	100.0	100.0	

Frequency table: creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Craftsperson	8	34.8	34.8	34.8
	Visual Artist	7	30.4	30.4	65.2
	Both	8	34.8	34.8	100.0
	Total	23	100.0	100.0	

Frequency table: number of years worked in creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-9yrs	6	26.1	26.1	26.1
	10-19yrs	4	17.4	17.4	43.5
	20+yrs	13	56.5	56.5	100.0
	Total	23	100.0	100.0	

Frequency table: creative work main source of income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	21	91.3	91.3	91.3
	No	2	8.7	8.7	100.0
	Total	23	100.0	100.0	

Frequency table: annual creative income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-10,000	15	65.2	65.2	65.2
	10,001-20,000	3	13.0	13.0	78.3
	20,001-30,000	5	21.7	21.7	100.0
	Total	23	100.0	100.0	

Appendix (Chapter 5): frequencies for regional data: Powys

Frequency table: average number of years those not born in Wales have lived in Wales

N	Valid	15
	Missing	0
Mean		14.267
Std. Deviation		10.7469
Minimum		4.0
Maximum		40.0

Frequency table: age of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24yrs	1	4.8	4.8	4.8
	25-34yrs	1	4.8	4.8	9.5
	35-44yrs	7	33.3	33.3	42.9
	45-54yrs	2	9.5	9.5	52.4
	55-64yrs	9	42.9	42.9	95.2
	65+yrs	1	4.8	4.8	100.0
	Total	21	100.0	100.0	

Frequency table: gender of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	8	38.1	38.1	38.1
	Female	13	61.9	61.9	100.0
	Total	21	100.0	100.0	

Frequency table: born in Wales

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	28.6	28.6	28.6
	No	15	71.4	71.4	100.0
	Total	21	100.0	100.0	

Frequency table: creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Craftsperson	12	57.1	57.1	57.1
	Visual Artist	7	33.3	33.3	90.5
	Both	2	9.5	9.5	100.0
	Total	21	100.0	100.0	

Frequency table: number of years worked in creative area

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-9yrs	3	14.3	14.3	14.3
	10-19yrs	8	38.1	38.1	52.4
	20+yrs	10	47.6	47.6	100.0
	Total	21	100.0	100.0	

Frequency table: creative work main source of income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	17	81.0	81.0	81.0
	No	4	19.0	19.0	100.0
	Total	21	100.0	100.0	

Frequency table: annual creative income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0-10,000	12	57.1	57.1	57.1
	10,001-20,000	7	33.3	33.3	90.5
	20,001-30,000	2	9.5	9.5	100.0
	Total	21	100.0	100.0	

Appendix (Chapter 5): frequency tables for the flow state scale

Frequency table: Q1.1 I was challenged, but I believed my skills would allow me to meet the challenge

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Neither Agree or Disagree	6	9.5	9.5	9.5
	Agree	29	46.0	46.0	55.6
	Strongly Agree	28	44.4	44.4	100.0
	Total	63	100.0	100.0	

Frequency table: Q.1.2 My attention was focused entirely on what I was doing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	3	4.8	4.8	4.8
	Neither Agree or Disagree	5	7.9	7.9	12.7
	Agree	30	47.6	47.6	60.3
	Strongly Agree	25	39.7	39.7	100.0
	Total	63	100.0	100.0	

Frequency table: Q 1.3 I felt in total control of what I was doing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	7	11.1	11.1	11.1
	Neither Agree or Disagree	13	20.6	20.6	31.7
	Agree	27	42.9	42.9	74.6
	Strongly Agree	16	25.4	25.4	100.0
	Total	63	100.0	100.0	

Frequency table: Q 1.4 I was not concerned with what others may have been thinking of me

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	2	3.2	3.2	3.2
	Disagree	5	7.9	7.9	11.1
	Neither Agree or Disagree	10	15.9	15.9	27.0
	Agree	22	34.9	34.9	61.9
	Strongly Agree	24	38.1	38.1	100.0
	Total	63	100.0	100.0	

Frequency table: Q 1.5 Time seemed to alter (either slowed down or speeded up)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	2	3.2	3.2	3.2
	Neither Agree or Disagree	15	23.8	23.8	27.0
	Agree	27	42.9	42.9	69.8
	Strongly Agree	19	30.2	30.2	100.0
	Total	63	100.0	100.0	

Frequency table: Q 1.6 I had a strong sense of what I wanted to do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	3	4.8	4.8	4.8
	Neither Agree or Disagree	5	7.9	7.9	12.7
	Agree	24	38.1	38.1	50.8
	Strongly Agree	31	49.2	49.2	100.0
	Total	63	100.0	100.0	

Frequency table: Q 1.7 I loved the feeling of that experience and want to capture it again

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Neither Agree or Disagree	12	19.0	19.0	19.0
	Agree	19	30.2	30.2	49.2
	Strongly Agree	32	50.8	50.8	100.0
	Total	63	100.0	100.0	

(*SPSS results)*

Frequency table: Q1.8 I had a good idea whilst I was doing it about how well I was doing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Disagree	5	7.9	7.9	7.9
	Neither Agree or Disagree	12	19.0	19.0	27.0
	Agree	32	50.8	50.8	77.8
	Strongly Agree	14	22.2	22.2	100.0
	Total	63	100.0	100.0	

Frequency table: Q 1.9 I did things spontaneously and automatically without having to think

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	2	3.2	3.2	3.2
	Disagree	11	17.5	17.5	20.6
	Neither Agree or Disagree	18	28.6	28.6	49.2
	Agree	20	31.7	31.7	81.0
	Strongly Agree	12	19.0	19.0	100.0
	Total	63	100.0	100.0	

Appendix (Chapter 6)

Appendix (Chapter 6): participant interview guide

SECTION 1:

In this section I want to understand more about you and your creative work:

1. **Can you describe the type of creative work you are involved in?**
2. **How would you describe yourself – visual artist/craftsperson/both/other?**
3. **How long have you been involved in your creative activity? What is your background/education etc?**
4. **Why do you do what you do?**

SECTION 2:

This section of the interview concerns the experience of 'flow', a description of this is below:

Perhaps you know this feeling that everything suddenly seems to go by itself. You are so concentrated on your task that you forget everybody and everything around you. Time flies without you noticing it. You can concentrate effortlessly, everything goes smoothly, and you really enjoy what you do. You know exactly where you want to go, and you have the feeling of total control. Nothing seems to be able to stop you, and you are totally immersed in what you are doing. In a way, you have the feeling that you coincide with the activity at hand. At that moment simply nothing else exists, you feel as if in another reality and that is a very enjoyable experience.

5. **Do you recognise this experience?**
   (IF YES: Do you experience this during your creative process? At what stages is it more/most apparent?)

Sub-questions:
Does it happen in every piece of work / creative activity you are involved in?
How important is this experience to your creative process?
Do you experience this in other situations – outside your creative work.

(IF NO: How does engaging in your creative process make you feel?)

SECTION 3:

In this section I want to understand more about the economic impact of your creative work:

6. **What percentage of your annual household income comes from your craft/visual art/creative work?**
7. **What is the main income from your creative work – exhibitions/selling work/creative publications/commissions/other?**

Sub-questions:

Does this influence your work in any way i.e. style/media/type/quantity etc
SECTION 4:

In this section I am interested in other factors that may influence your creative work, such as your environment/social interactions/the materials you use etc

8. **Does the physical location or the community you work within have an influence on your creative work?**
    a. *Emotionally/Physically*
    b. *Financially*

9. **Do any of the following factors influence or facilitate your creative work?**
    a. **Grant support**
    b. **Material(s) you work with**
    c. **Creative organisations you are part of.**
    d. **Recognition (monetary/praise or other) for your work**
    e. **People close to you (family members/spouse/role models)**
    f. **The contemporary arts scene**

BREAK

SECTION 5:

In this section I am interested in how you view success and how this relates to your creative work:

10. **What does success mean to you in the context of your creative work?**
11. **In what way do your successes or failures relate to or impact upon your creative drive?**

SECTION 6:

This is the final section! Thinking about all we have discussed, to sum up can you tell me:

12. **If you didn't have to earn a living from your work would you still do it? What would change?**
13. **Has the way you view your work or the reasons for doing your work changed from when you first started out? If so why?**
14. **If you had to give one reason why you continue to do the work you do – what would it be?**

Do you have anything else that you would like to add, any comments?

Appendix (Chapter 6): interview notes (sample)

27th June: Participant A	
1. How interview went	Good. XXX is obviously hugely enthusiastic about her work, she went through all the processes that are involved before we started interview and gave me a tour of her studio.
2. Where interview took place	In studio at her house
3. Feelings about interview	Went Well. XXX was happy to talk about her work, why she did it. Her family have now left home, she has a partner, engineer who she sees at weekends – possibly a bit lonely? Could contribute to the long hours she spends doing her work? Keen to continue talking, also showed me around her garden, produced her own vegetables etc etc.
4. Interview setting	Studio above house. Studio was built using a grant. House and studio in very secluded place – described herself as the 'fool on the hill' need to go up track to get to her.

NB: Took pictures of work in the studio.

Appendix (Chapter 6): post-research interview questions

Interview with a member of the Welsh Arts Council:

1. What are your organisation's main activities and aims?

2. Do you offer any other support or is it mainly grants

3. Would you fund, for example, local organisations such as Pembrokeshire Guild of Crafts or Ceredigion Craftmakers?

4. How do you determine between revenue and non-revenue funding?

5. Can you explain more about the Creative Wales scheme? How do you define advanced artists?

6. Do the selection panel for the Creative Wales scheme take into account regional areas? Would they select one artist from each area, for example?

7. Do you have schemes that support makers in the early part of their career?

8. Can you describe your Make, Reach and Sustain scheme? How is this mission implemented?

9. Are schemes locally based or do they operate across Wales?

10. You mentioned training through organisations, how does this work, does this happen as part of residencies for example and what would the criteria be for selection, selling for example?

11. Looking at the three different groups of makers that I identified in my email are you able to tell me do you have different support for these sorts of different groups.

Interview with a member of a local creative organisation:

1. Can you provide me with a brief description of your organisation (aims, membership etc)

2. How do you define a professional potter?

3. How would (*organisation name)* support local visual artists and craftspeople? Can you give an example of the support?

4. Are visitors to your exhibitions local or on holiday in the area; do they specifically attend your exhibitions?

5. What about training or skills, does your organisation offer these?

6. What about business skills, marketing, pricing etc., does your organisation offer these?

7. Are the majority of your events local or do you operate across Wales?

8. How is your organisation supported by governing bodies? The Arts Council of Wales, for example?

9. How about the Crafts Council?

10. What sort of opportunities would you like to be able to offer your members if you had the resources?

11. Do you work alongside other organisations such as, for example, Design Wales Forum or any other examples?

12. Do you have a mentorship scheme or anything like that? Do you offer business mentorship?

13. Have you heard of 'Made to trade' in Cornwall?

14. Do you have any correspondence with the Welsh Assembly Government in relation to craft? Would there be any grants there that you would be eligible for as an organisation?

Interview questions sent by email to the Welsh Government Creative Industries team:

1. Could you provide a brief description of the main WAG policies that would apply to visual artists and craftspeople.

2. How do you offer support to Visual Arts and Craftspeople or organisations currently? (financially and otherwise)

3. Has the nature of this support changed in the last 5 years?

4. Can you give an example of this support?

6. Are the majority of your schemes locally based (within counties for example) or operate across Wales. Can you give examples?

6. My research identifies three different types of visual artists and craftspeople (see attached document), are there support schemes that you think might be more or less suited to one of these particular types? For example, do you have schemes that could provide support for those who experience disharmonious satisficing?

7. Do you think knowing about these three different types may benefit your organisation? If so how?

Appendix (Chapter 7)

Appendix (Chapter 7): reflective diary during analysis

The following diary was undertaken between June and September 2015 during the re-consideration of the results involving the motives, socio-environmental factors and the satisficing approaches used by Pro-C Artists in this research. The intention was to help the researcher keep note of any changes made to the first draft of the analysis and to highlight awareness of their own subjectivity during data analysis.

June (Thematic analysis: refining themes)

The new context chapter has added an additional dimension to this thesis, particularly in relation to the role of creative networks and the landscape. I have thought about this in great length, on one hand I want to retain clarity of focus by remaining focused on the motives themselves but on the other I don't see how it is possible to consider Pro-C motives, and the management of tensions between these, without considering this situation in which they occur. After reviewing the interview transcripts it is clear to me that socio-environmental factors influence creative motivation. In fact these factors are listed in the original coding list, however, at the third thematic analysis phase they were discarded in the first draft as they were not motivators. I have decided to re-look at these and include them in the research aims. This will provide a more holistic perspective from which to view motivation and satisficing and may offer further explanation of the ways in which Pro-C Artists are able to satisfice between motivational tensions.

June (Thematic analysis: final themes)

The motive themes have remained the same as the original analysis, some sub-themes have been re-named or additional sub-themes have been included, in the former case the contents of themes were not explained by the first draft title, for example the motivation and income theme title was originally described as the impact of selling. The socio-environmental factors have been added to the theme list. This appears to provide a more holistic view of Pro-C Artists' motives and their environment and provides more material to add depth to the analysis.

July (Interpretation of motives)

I have read through the original analysis of motives. The things that strike me immediately are:

1. Structure: I have provided detailed analysis but this is in the form of a narrative, it is not necessarily clear where the sub-themes are in this and how they relate to the main theme.

2. Use of Self-determination theory: I need to make this clearer. The introjected, identified and integrated levels of motivational regulation (Deci & Ryan, 2002) are discussed but it is unclear which regulation relates to which sub-theme or the particular participants who experience this.

3. Layout: Can I use diagrams to explain the relationship between motivational regulation and the motives experienced by Pro-C Artists?

July (Interpretation of facilitators)

These are easier to explain than motives because some relate specifically to the interview questions. Participants explain the relationship they have with the location, grants and networks in more explicit terms. However, I need to be aware that some of these are derived directly from the interview questions.

NOTE TO SELF: Explain nature of thematic analysis in thesis.

July (Analysis of participant clusters within themes)

I have adopted a systematic approach to consider the data within each theme. I have adapted the conceptual cluster matrices that Miles et al., (2014) recommend to record this detail. I have made an overall document with each participant and their interview excerpts relating to each theme; from this I have used titles such as 'drive to earn income' 'constraint' and income and 'enjoyment' to reduce the data to a manageable format. From this I can compare the data to potentially identify any patterns within participant clusters. What I don't want to do is to reduce the data to simplistic terms that takes the interview transcripts out of context; however, my feeling at the moment is that I can include this as an additional chapter to build upon my current interpretation of themes.

NOTE TO SELF: Analysis of motives should follow on from current results chapter in thesis

July (Researcher's perceptions of income)

I have started to look at income groups for Pro-C Artists. This provides a whole new context from which to consider motivation. Some of these participants earn up to £40,000 for their creative work. Up until this point I have concentrated on the demographics of the population as a whole and the emphasis has been on the low income received for creative work. I think

that my perception has been that creative work is poorly paid, created partly from my previous experience working with artists. Perhaps this has previously skewed my research focus, for example I have concentrated on the majority of participants earning under £10,000 in my quantitative data but have not mentioned the (albeit small) percentage of participants who earn over £30,000 for their creative work. Having thought about this I will need to:

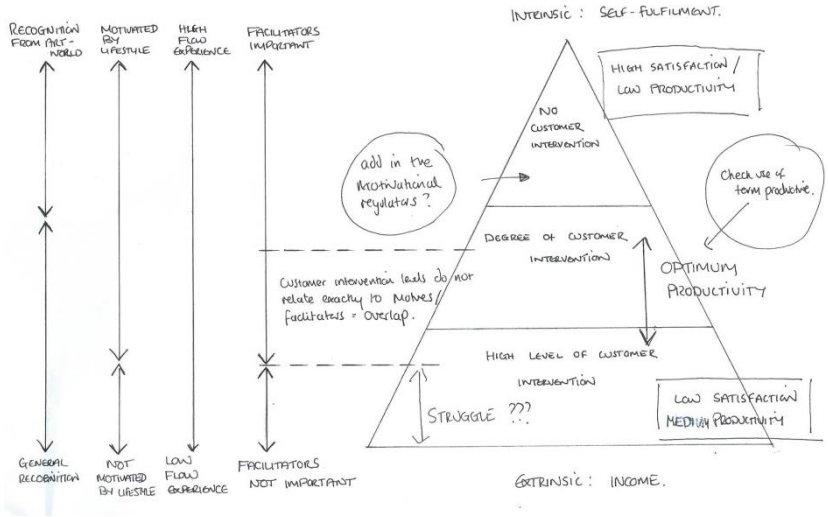
1. Look again at the quantitative results and balance the description of these to include those who earn more for their creative work.
2. Mention the demographic make-up of the research population overall so that analysis of interview participants (who earn a varying amount for their work) can be considered within the overall research population. Here the majority of participants earn under £10,000 per annum for their creative work.

NOTE TO SELF: Re-look at quantitative results chapter in thesis

<u>July (creation of motivational regulation and product creation diagrams)</u>

There needs to be some way to demonstrate the interconnectedness of the themes, quantitative data and facilitators. At the moment the descriptions of each theme seem repetitive to me, also I'm analysing motives and facilitators and then motivates and facilitators and satisficing approaches. Do I need to consider facilitators twice? Should I add my working/draft diagrams into this chapter in the thesis to explain how these all connect together? I.e. product creation, motives and facilitators diagram below.

Product creation, motives and facilitators



<u>July (Issue of causality – income and productiveness)</u>

There are patterns between additional income, the necessity to earn income from creative work and participant productiveness. Participants who are more financially productive have a drive to earn an income as this is more likely to be their sole income. Participants who are less financially productive experience income as constraint and this is also more likely to be their sole income. Those who have an additional income are more likely to desire both income and enjoyment from work. However there is an issue of causality. Perhaps those who have an additional income were unable to make a living from work and therefore sought additional work? Perhaps those who demonstrate a drive to earn an income were financially successful initially which gave them the drive to earn an income? The interview data does not provide me with the data needed to consider these questions. Although there is a relationship between income and participants' perspective of the need to earn an income, I cannot explain whether one variable causes the other, or vice versa.

Issue of productiveness: I need to be careful with the interpretation of productive. I would assume participants who produce more items are more financially productive, but this depends upon the price they are sold at and if they are all intended to be sold. Additional questions would have been useful to ask in the interview, such as the retail price of items sold, average number sold per month/quarter and average number of artworks created per month/quarter. I have decided to concentrate on financial productiveness, in this way I can look at the productiveness of tensions by considering those who earn more or less for their artwork. 'Optimum production' is the phrase I'm using to identify the point at which participants are most successful.

NOTE TO SELF: Re-visit results chapters to look over analysis – check causality

<u>August (Identification and analysis of satisficing approaches)</u>

I have added the satisficing approaches used by participants to the overall spreadsheet used to document participant motives and facilitators. I have used this to identify potential similarities and differences between those who use different approaches but this isn't providing the depth of understanding I want to achieve. I don't simply want to describe the similarities and differences between these participants, although this is useful for profiling. I want to explain the processes by which they balance between tensions, how they utilise facilitators etc. I have decided to include example cases. By selecting one participant who best represents those within each group I can gain greater insight into the processes used to manage motivational tensions.

August (relationship between HM-S, RD-S, D-HM-S)

The identification of these three satisficing groups is the culmination of the data analysis and I am particularly pleased with the outcome. From my perspective, although this has been created using visual artists and craftspeople, these three groups can provide a greater understanding of motivational tensions and situations in which these occur. However this must be put into the following context:

1. These groups are created using three or four interview participants. Therefore while I can suggest that there may be differences between them further research involving larger numbers of participants would be required to validate this.
2. The D-HM-S and HM-S groups appear to be the most distinct and participants within these two groups appear to be at different stages in their creative work. However the interview questions did not ask participants specifically about this and therefore more data would be required to determine the relationship between these.
3. While HM-S and D-HM-S demonstrate the implications of this research for policymaking etc the demographic data for the research population indicates that those within the RD-S group make up the majority of Pro-C Artists. Therefore the focus on those which are more financially successful must be put into the context of the larger population group.

NOTE TO SELF: Add the three points above into conclusion of thesis

Appendix (Chapter 7): table of supporting documents

Document Name	Description
Questionnaire & interview data: interviewee profile	A summary of each section of the interview transcript and demographic data from the questionnaires was collated to provide a participant profile which will help to identify anomalies and similarities between participants for the case study chapter.
Interview notes:	Interview notes were taken as soon as possible after the interview about how the interview went, where it took place, interviewer's feelings about interview and the interview setting. These records will act as a reminder of the interview and help understand any external stimuli that might affect the interview data.
Transcript memo:	Notes on re-occurring factors within the transcript. These were created during the coding of nodes on NVivo designed to assist in identifying themes as a later stage of analysis.
Nodes: (in NVivo)	Created when re-reading the transcripts and the transcript memos, these are initial re-occurring factors that appear across the transcriptions which are not necessarily related to motivation but as they are re-occurring they appear to be of importance to the people involved.
Transcripts collected by question	These documents collate the response from each participant to the same question (questions were semi-structured therefore asked to all participants) to allow for quick access to a particular section of the transcripts and also if needed comparison between responses.

Appendix (Chapter 7): code list

CODE:
Failure / Success
Community
Lifestyle
Location
Identity
Skill
Education
Materials
Freedom
Ability to create
Praise
Networks
Selling out
Enjoyment / Satisfaction
Flow
Other income
Work as business
Career opportunities
Self-fulfilment

Appendix (Chapter 7): initial theme plan

Initial Theme Plan	**Distinct sections within code:**			
FEEDBACK: *Impact of work on other people*	Arts World / Peers	Customers	Public	
QUALITY OF LIFE: *Desire for a particular type of lifestyle*	Location & Community: *To achieve desired quality of life.*	Freedom: *Ability to choose what work to do*	Lifestyle: *Creative lifestyle rather than career*	Social Trends: *Change in social trends*
IMPORTANCE OF MONEY: *Value of money for participant*	Other income: *Additional income / Grants*	Selling Work:		
BUSINESS PHILOSOPHY: *Business plan or principles for creative work*	Selling out: the *Degree to which participants alter work to achieve sales*	Definition of Success: *Participant description of success*		
IDENTITY: *In relation to their work or their creative title*	Creative Type: *Degree to which the participant identifies with arts world*	Importance of Learning/ Skill: *Role of education*	Importance of Materials:	Work as Self: *Work and identity intertwined*
NETWORKS: *Influence of family, friends, organisations or the arts world*	People close to you:	Networks: *organisations or the arts world*		
FLOW	Importance of experience:	Letting go: *The point at which participants experience flow.*	Love/Interest /Satisfaction/ Pleasure	Limitations of Flow
	Value/Quality: *Relationship between flow & participant perception of product / lifestyle quality*	Importance of Repetition	Element of Risk/ Challenge	

Appendix (Chapter 7): second theme plan

Second theme plan	**Distinct sections within code:**			
MOTIVES	**EXTERNAL ENGAGEMENT** *Impact of work on other people*	Peer Recognition	Customers	Public
	INTERNAL ENGAGEMENT *Impact of work on self*	Letting go: *The point at which participants experience flow.*	Element of risk/ Challenge	Definition of Success: *Participant description of success*
	CHOICE	Quality of life	Day to day activities: *Ability to choose what work to do*	
	IMCOME *Value of income for participant*	Limits creativity	Income & enjoyment: *Desire for both*	Drive to earn income
	NEED *In relation to their work or their creative title*	Work as Self: *Work and identity intertwined*	Direction: *Work gives purpose to life*	Wellbeing
	OWNERSHIP	Work as Self: *Work and identity intertwined*	Selling Out: *Point to which participant will alter work*	
FACILITATORS	**NETWORKS:** *Influence of family, friends, organisations or the arts world*	People close to you:	Networks: *organisations or the arts world*	
	LOCATION: *Influence of location*	Physical location	Local community	
	OTHER INCOME	Grants	Income from other source	

Appendix (Chapter 7): description of final themes

Motive: INCOME	**Description**	**Example:**	**Experienced by:**
Drive to make an income (DRIVE)	Participants describe the need to earn income from their work and demonstrate a drive or determination to do this.	*You always have a motivator; for me the shows have been a great motivation because I have always been a person who has to make money from my work* (CL: Section 24)	CL, MC, KD, GB, JF, VC
Income and Enjoyment (I&E)	Participants described the need to enjoy the work as equal to / just as important as making an income.	*I do like to sell my work, but I've realised that isn't the total reason, because I probably wouldn't be doing it. I just love making* (JA: Section 39)	IR, JA, BK, ChL, YK, DM
Need to earn income limits creativity (CONSTRAINT)	Participants described the need to gain an income from work as limiting their creative freedom.	*There is a bit of a treadmill in that I have to keep, I have to keep having exactly…exhibitions in the right places and producing the right kind of work. So if I just wanted to go off and try something completely different to experiment or develop a slightly different technique then it's finding the time to do that within the confines of producing work for shows to sell the work … if you suddenly turned up at an exhibition with ten completely different types of pictures and you didn't sell anything then that would be a kind of problem.* (IP: Section 56)	AW, IP, KC, RB

Motive: RECOGNITION	**Description**	**Example:**	**Experienced by:**
Art-World (ART-W)	Participants described the importance of peer recognition for their work in terms of creative drive, providing a context and credibility.	*Recognition by your peers in the art world is very important, I do feel I have that* (ChL: Section 118)	JA, CL, ChL
General (GENERAL)	Participants described the importance of customer feedback or feedback from members of the public in general to their creative drive.	*Because I can sit in my workshop and make things but when I go to craft markets people walk past and they say 'Gosh! That's nice.' And that feeds me that I'm on the right way.* (YK: Section 24)	RB, AW, MC, YK, KD, GB, VC

Motive: SELF-FUFILMENT	**Description**	**Example:**	**Experienced by:**
Product Identification (P-H, P-M, P-L)	The extent to which participants will alter/ make style/type of work to satisfy customer demand and therefore relinquish ownership of work. *Low level of product identification* (P-L) participant will work to customer's brief even if they do not enjoy the process / like the final outcome. *Medium level of product identification* (P-M) participant will make certain alterations. *High level of product identification*: will make little / (P-H) no alterations, instead sacrifice sale.	P-H: *So if I make the clarinet ok or whatever I go and make; the problem is not necessarily the object that I've made what the problem will be is finding the place where it should be where people will buy it or appreciate it*. (IR: Section 149) P-M: *if they come in and change something until it becomes not agreeable with my own aesthetics anymore then that is the point at which I have to decline their request.* (CL: Section 37) P-L: *At the end of the day I will paint whatever someone wants if they pay me*. (MC: Section 76)	ALL

Motive: LIFE-STYLE	**Description**	**Example:**	**Experienced by:**
Quality of life	Some participants indicate sacrificing a higher income for a quality of life that is found in a more rural and relaxed setting. This type of lifestyle is described as one in which they were brought up in or aspired to and which values wellbeing over financial return.	*I couldn't live with the Cornwall crowd so then again you are playing one off against the other I like the fact that in Pembrokeshire you've got everything that Cornwall has got and we haven't got the bloody crowds. Equally it means financially you are not going to make as much money but that to me is the pay-off worth making.* (VC: Section 110)	VC, JF, CL, ChL, MC, GB, KD, VC, IP, IR, BK, YK, DM,
Autonomy	Participants express a desire to have control over their work and the way and when they wish to make their work and a desire to have an individual identity.	*It allows you to be your own entity and you don't have to wear yourself out in fitting in with somebody else's system.* (CL: Section 86)	AW, JF, VC, CL

Motive FLOW:	**Description**	**Example:**	**Experienced by:**
Challenge	Participants describe a satisfaction gained from creating new work or complex work.	*I mean if I am making a large piece which obviously needs more skill and thought behind it, I suppose in that sort of case I would get more immersed in it, having to concentrate on the shape and the form and if it comes out well there is a great satisfaction.* (JF: Section 39)	AW, MC, JF
Letting go	Participants describe a point during the creative process in which they are no longer in control or engaged with the work they are creating. Letting go is also described as a loss of awareness or a loss of constraint or expectation allowing for experimentation.	*Often you have a design idea but very quickly as you are working it can just go out of the window and the material just takes over and it might take you somewhere very different and of course that is very satisfying when it happens.* (CL: Section 22)	CL, KC, ChL
Engagement	Participants describe their engagement with the creative process as a motivator for them to continue their creative work. This is directly linked to their enjoyment of the activity. Tasks that do not have this quality of engagement are less enjoyable. Some participants describe a high engagement with their work where flow is experienced often and is important for self-fulfilment and the success of the product; others describe medium engagement where flow is experienced but not always related to self-fulfilment and success of the product; some do not experience flow regularly and describe creative work as sometimes a struggle.	*F-H: I really hate doing the edges I think it's because the flow thing has gone now it's just something I've got to do to get this finished and up on the wall (BK: Section 28).* *F-M: I do recognise this experience but I also feel that it is a very fickle experience, that it's very hard to sustain (CL: Section 22).* *F-L: I sit here on my own day after day, carving little gouges out of a piece of floor lino in my kitchen. There must be something in there, that you make no money out of it, but there's a sense of, it's not even pleasure, because quite often it's not pleasurable, it's stressful or disappointing or annoying or irritating if things don't go right or you can't do what you want to do (IP: Section: 30)*	ALL

Facilitator NETWORKS:	**Description**	**Example:**	**Experienced by:**
Creative Organisations	Participants described membership of creative organisations as facilitating their creative work in terms of the promotion of work to facilitate sales, providing a context for work in relation to the work of other members, gaining feedback, support and inspiration from other members.	*King Street gallery sells my work and provides interaction with both public and other artists, both those interactions are very, very important. The one thing that I share with every other artist almost everywhere I work alone, you really do need that support. (*KD: Section 86)	AW, MC, GB, KD, VC, IP, JF, CL, IR, YK, DM, ChL
Family/ Friends / Role-models	Participants described family, friends, role-models as facilitating creative work in terms of providing direct or indirect support. Direct support was described as additional skills (i.e framing) or an additional income to alleviate the need to earn a constant amount from creative work. Indirect support was described as emotional support, feedback or inspiration.	*….. came along just before I started making the beads myself …. as an engineer, was 99% responsible for making the workshop …. I could never have done that on my own* (AW: Section 106)	Indirect (ID): KD, JA, KC, IR, CL, ChL, RB, YK, DM, IP, GB, BK Direct (DR): AW, VC, MC, JF
Contemporary Arts Scene	Some participants described the creative arts scene in terms of providing a context for work or a chance to network with peers. Of those who did not describe the contemporary arts scene as facilitating their work some instead describe themselves as traditionalist or the contemporary arts scene itself as pretentious. Traditionalists favoured the application of skill to creative work and felt that the contemporary arts scene lacked the skill of traditional craftsmanship. Those who described the contemporary arts scene as pretentious felt there was a lack of functionality to the work within this genre.	*I think I'm a bit too traditional for a lot of that. I used to go to a show in Harrogate which was called the British Craft Trade Fair, in fact it used to be something else before it became that, and I had to stop going to that show in the end because most of the people showing at it had just come out of college, and they were all full of ideas but none of them were very practical* (AW Section: 110)	Facilitates work: CL, BK, KD, JA, IR, ChL Pretentious: VC, MC, RB, YK Traditionalist: GB, AW, JF

Facilitator GRANTS:	**Description**	**Example:**	**Experienced by:**
Grants	Some participants described receiving grants as facilitating their work. Grants enabled participants to start their business, or to invest in assets (such as workshops), work on a new project which gave them 'time away' from needing to make an income from their work. Not all participants received grants, some who had not applied for grants felt that they did not apply to them or expressed a desire to be self-sufficient.	*I had grants for exhibitions I've had in the past and loans, low interest loans and things like that.* *You don't have to worry do you, it's quite a big thing really – just get on and do it* (ChL Section 100)	Received grants: YK, AW, JF, CL, JA, ChL No grants – wanted to be self-sufficient: MC No grants – didn't feel they apply: RB

Facilitator LOCATION:	**Description**	**Example:**	**Experienced by:**
Physical Location	Participants described the physical attributes of rural Wales (for example the scenery) in both positive and negative terms or as not important. For some it facilitated their work in terms of providing inspiration for creative work or facilitating a quality of life though lower living costs or a perceived better quality of life. For others it prevented creative work due to the climate. For the rest it was not important.	*I think Henllan is the most beautiful place, well one of the most beautiful places I have seen anyway …. definitely the physical location that you're in helps to inspire you to paint. Where ever I go I see things that I definitely have got to paint* (DM: Section 79)	Facilitates work - DM, MC, GB, KD, ChL, IP, VC, YK, IR, CL. Prevents work: RB Not Important: KC, BK, AW, JF, JA
Local Community	Participants described the local community in both positive and negative terms or as not important. For some the local community facilitated their work in terms of providing support for openings, inspiration through local workshops and as customers. For others the local community was a barrier to their work in terms of being isolated from other	*I have a little fan club here locally because they will occasionally come and buy some pots and that's good because it all contributes to me being able to sustain myself in this particular location (CL: Section 41).*	Facilitates work: YK, CL, DM, ChL, VC Prevents work: IR, CL Not Important: RB, KC, AW, JA, GB, KD, IP, JF, MC

	makers. For the rest it was not important		

Appendix (Chapter 8)

Appendix (Chapter 8): conceptually clustered matrix – income as a motivator

Drive to earn an income

ID	AGE	GENDER	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	LOCATION PHYSICAL	LOCATION COMMUNITY	SELF FULFILMENT	INCOME	RECOGNITION
VC	55-64	F	Y	30 TO 40	None	Y	DR: SKILLS (SPOUSE) ID: FEEDBACK (FRIENDS)	NO (PRETENTIOUS)	POS: INSP QOL TOURISTS	POS: SALES SUPPORT	P-L, NEED	DRIVE	GENERAL
JF	55-64	M	Y	20 TO 30	FIELD RENTAL (MINIMAL)	Y	DR: SKILLS (SPOUSE) ID: INSPIRATION (SPOUSE & ROLE MODELS)	NO (TRADITIONALIST)	POS: TOURISTS RATES	NONE	P-M	DRIVE	NI
CL	34-44	F	Y	0 TO 10	None	Y	ID: EMOTIONAL (SPOUSE)	YES (CONTEXT / NETWORKS)	POS: QOL	POS: SALES NEG: ISO	P-M, ARTIST	DRIVE	ART-W
GB	55-64	M	Y	20 TO 30	PENSION (WIFE) / SAVINGS (MINIMAL)	Y	ID: INCOME & FEEDBACK (SPOUSE)	NO (TRADITIONALIST)	POS: INSP	NONE	P-L	DRIVE	GENERAL
MC	55-64	M	N	10 TO 20	PENSION (50%)	Y	DR: SKILLS (SPOUSE) ID: FEEDBACK (SPOUSE &ROLE MODELS)	NO (PRETENTIOUS)	POS: INSP	NONE	P-L	DRIVE	GENERAL
KD	55-64	M	Y	20 TO 30	INHERITANCE / PENSION (FAIL BACK ON)	Y	ID: EMOTIONAL & FEEDBACK (FAMILY & ROLE MODELS)	YES (CONTEXT)	POS: INSP	NONE	P-L, NEED	DRIVE	GENERAL

Gain enjoyment and income from work

ID	AGE	GENDER	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	LOCATION PHYSICAL	LOCATION COMMUNITY	SELF FULFILMENT	INCOME	RECOGNITION
BK	45-54	F	Y	0 TO 10	TEACHING	N	ID: SUPPORT (FRIENDS)	YES (CONTEXT)	NONE	POS: INSP	P-H, ARTIST	I&E	ART-W
DM	45-54	F	Y	20 TO 30	HUSBAND INCOME (25%)	Y	ID: INCOME (SPOUSE)	NO	POS: INSP	POS: SALES SUPPORT	P-M, ARTIST	I&E	NI
IR	45-54	M	Y	0 TO 10	WORKING TAX CREDIT	y	ID: EMOTIONAL (SPOUSE & ROLE MODELS)	YES (CONTEXT)	POS: QOL NEG: TRANSPORT COSTS	NEG: ISO	P-H	I&E	NI
YK	45-54	F	Y	10 TO 20	BB / FARM	Y	ID: FEEDBACK (FAMILY)	NO (PRETENTIOUS)	POS: INSP QOL	POS: INSP	P-M, NEED, ARTIST	I&E	GENERAL
CHL	65+	F	Y	0 TO 10	TEACHING	Y	ID: EMOTIONAL (SPOUSE)	YES (CONTEXT)	POS: INSP	POS: SALES SUPPORT	P-M, NEED, ARTIST	I&E	ART-W
JA	34-44	F	Y	0 TO 10	None	N	ID: EMOTIONAL (FAMILY & ROLEMODELS)	YES (CONTEXT)	NONE	NONE	P-M, ARTIST	I&E	ART-W

Income limits creativity

ID	AGE	GENDER	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	LOCATION PHYSICAL	LOCATION COMMUNITY	SELF FULFILMENT	INCOME	RECOGNITION
AW	55-64	F	Y	10 TO 20	None	Y	DR: SKILLS (SPOUSE)	NO (TRADITIONALIST)	NONE	NONE (70% EXPORT)	P-L	CONSTRAINT	GENERAL
IP	34-44	M	Y	10 TO 20	None	Y	ID: FEEDBACK (SPOUSE)	NO	POS: INSP QOL	NONE	P-L, NEED, ARTIST	CONSTRAINT	NI
RB	45-54	M	N	10 TO 20	FARM	N	ID: FEEDBACK (FAMILY)	NO (PRETENTIOUS)	NEG: CLIMATE	NONE	P-L	CONSTRAINT	GENERAL
KC	45-54	F	Y	0 TO 10	None	N	ID: EMOTIONAL (FAMILY)	NO	NONE	NONE	P-L, NEED	CONSTRAINT	GENERAL

Appendix (Chapter 8): conceptually clustered matrix – recognition as a motivator

General recognition

ID	AGE	GENDER	WORKED IN CREATIVE ACTIVITY	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	GRANTS	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	SELF FULFILMENT	INCOME	RECOGNITION	FLOW
AW	55-64	F	20+	Y	10 TO 20	None	Y	Y	DR: SKILLS (SPOUSE)	NO (TRADITIONALIST)	P-L	CONSTRAINT	GENERAL	F-M, CHALLENGE
RB	45-54	M	10 TO 19	N	10 TO 20	FARM	N	N	ID: FEEDBACK (FAMILY)	NO (PRETENTIOUS)	P-L	CONSTRAINT	GENERAL	F-L, ENGAGEMENT
KC	45-54	F	10 TO 19	Y	0 TO 10	None	N	N	ID: EMOTIONAL (FAMILY)	NO	P-L, NEED	CONSTRAINT	GENERAL	F-L, LETTING GO
VC	55-64	F	20+	Y	30 TO 40	None	N	Y	DR: SKILLS (SPOUSE) ID: FEEDBACK (FRIENDS)	NO (PRETENTIOUS)	P-L, NEED	DRIVE	GENERAL	F-L, ENGAGEMENT
GB	55-64	M	10 TO 19	Y	20 TO 30	PENSION (WIFE) / SAVINGS (MINIMAL)	N	Y	ID: INCOME & FEEDBACK (SPOUSE)	NO (TRADITIONALIST)	P-L	DRIVE	GENERAL	F-L, CHALLENGE
MC	55-64	M	10 TO 19	N	10 TO 20	PENSION (50%)	N	Y	DR: SKILLS (SPOUSE) ID: FEEDBACK (SPOUSE &ROLE MODELS)	NO (PRETENTIOUS)	P-L	DRIVE	GENERAL	F-L, ENGAGEMENT
KD	55-64	M	20+	Y	20 TO 30	INHERITANCE / PENSION (FAIL BACK ON)	N	Y	ID: EMOTIONAL & FEEDBACK (FAMILY & ROLE MODELS)	YES (CONTEXT)	P-L, NEED	DRIVE	GENERAL	F-M, ENGAGEMENT
YK	45-54	F	10 TO 19	Y	10 TO 20	BB / FARM	Y	Y	ID: FEEDBACK (FAMILY)	NO (PRETENTIOUS)	P-M, NEED, ARTIST	I&E	GENERAL	F-M, ENGAGEMENT

Recognition from art world

ID	AGE	GENDER	WORKED IN CREATIVE ACTIVITY	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	GRANTS	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	SELF FULFILMENT	INCOME	RECOGNITION	FLOW
CL	34-44	F	10 TO 19	Y	0 TO 10	None	Y	Y	ID: EMOTIONAL (SPOUSE)	YES (CONTEXT / NETWORKS)	P-M, ARTIST	DRIVE	ART-W	F-M, LETTING GO
BK	45-54	F	20+	Y	0 TO 10	TEACHING	N	N	ID: SUPPORT (FRIENDS)	YES (CONTEXT)	P-H, ARTIST	I&E	ART-W	F-H, ENGAGEMENT
CHL	65+	F	20+	Y	0 TO 10	TEACHING	Y	Y	ID: EMOTIONAL (SPOUSE)	YES (CONTEXT)	P-M, NEED, ARTIST	I&E	ART-W	F-H, LETTING GO
JA	34-44	F	10 TO 19	Y	0 TO 10	None	Y	N	ID: EMOTIONAL (FAMILY & ROLEMODELS)	YES (CONTEXT)	P-M, ARTIST	I&E	ART-W	F-M, ENGAGEMENT

Recognition not important

ID	AGE	GENDER	WORKED IN CREATIVE ACTIVITY	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	GRANTS	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	SELF FULFILMENT	INCOME	RECOGNITION	FLOW
IP	34-44	M	10 TO 19	Y	10 TO 20	None	N	Y	ID: FEEDBACK (SPOUSE)	NO	P-L, NEED, ARTIST	CONSTRAINT	NI	F-L, CHALLENGE
JF	55-64	M	20+	Y	20 TO 30	FIELD RENTAL (MINIMAL)	Y	Y	DR: SKILLS (SPOUSE) ID: INSPIRATION (SPOUSE & ROLE MODELS)	NO (TRADITIONALIST)	P-M	DRIVE	NI	F-M, ENGAGEMENT
DM	45-54	F	10 TO 19	Y	20 TO 30	HUSBAND INCOME (25%)	N	Y	ID: INCOME (SPOUSE)	NO	P-M, ARTIST	I&E	NI	F-L, ENGAGEMENT
IR	45-54	M	20+	Y	0 TO 10	WORKING TAX CREDIT	N	y	ID: EMOTIONAL (SPOUSE & ROLE MODELS)	YES (CONTEXT)	P-H	I&E	NI	F-M ENGAGEMENT

Appendix (Chapter 8): conceptually clustered matrix – self-fulfilment as a motivator

High product identification

ID	GENDER	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	GRANTS	NETWORK MEMBERS OF ORGS Y/N	NETWORK CONTEMP ARTS SCENE	SELF FULFILMENT	INCOME	RECOGNITION	FLOW
IR	M	Y	0 TO 10	WORKING TAX CREDIT	N	y	YES (CONTEXT)	P-H	I&E	NI	F-M ENGAGEMENT
BK	F	Y	0 TO 10	TEACHING	N	N	YES (CONTEXT)	P-H, ARTIST	I&E	ART-W	F-H, ENGAGEMENT

Medium product identification

ID	GENDER	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	GRANTS	NETWORK MEMBERS OF ORGS Y/N	NETWORK CONTEMP ARTS SCENE	SELF FULFILMENT	INCOME	RECOGNITION	FLOW
JF	M	Y	20 TO 30	FIELD RENTAL (MINIMAL)	Y	Y	NO (TRADITIONALIST)	P-M	DRIVE	NI	F-M, ENGAGEMENT
CL	F	Y	0 TO 10	None	Y	Y	YES (CONTEXT / NETWORKS)	P-M, ARTIST	DRIVE	ART-W	F-M, LETTING GO
JA	F	Y	0 TO 10	None	Y	N	YES (CONTEXT)	P-M, ARTIST	I&E	ART-W	F-M, ENGAGEMENT
DM	F	Y	20 TO 30	HUSBAND INCOME (25%)	N	Y	NO	P-M, ARTIST	I&E	NI	F-L, ENGAGEMENT
YK	F	Y	10 TO 20	BB / FARM	Y	Y	NO (PRETENTIOUS)	P-M, NEED, ARTIST	I&E	GENERAL	F-M, ENGAGEMENT
CHL	F	Y	0 TO 10	TEACHING	Y	Y	YES (CONTEXT)	P-M, NEED, ARTIST	I&E	ART-W	F-H, LETTING GO

Low product identification

ID	GENDER	MAIN INCOME Y/N	ANNUAL INCOME	OTHER INCOME	GRANTS	NETWORK MEMBERS OF ORGS Y/N	NETWORK CONTEMP ARTS SCENE	SELF FULFILMENT	INCOME	RECOGNITION	FLOW
AW	F	Y	10 TO 20	None	Y	Y	NO (TRADITIONALIST)	P-L	CONSTRAINT	GENERAL	F-M, CHALLENGE
RB	M	N	10 TO 20	FARM	N	N	NO (PRETENTIOUS)	P-L	CONSTRAINT	GENERAL	F-L, ENGAGEMENT
GB	M	Y	20 TO 30	PENSION (WIFE) / SAVINGS (MINIMAL)	N	Y	NO (TRADITIONALIST)	P-L	DRIVE	GENERAL	F-L, CHALLENGE
MC	M	N	10 TO 20	PENSION (50%)	N	Y	NO (PRETENTIOUS)	P-L	DRIVE	GENERAL	F-L, ENGAGEMENT
KC	F	Y	0 TO 10	None	N	N	NO	P-L, NEED	CONSTRAINT	GENERAL	F-L, LETTING GO
VC	F	Y	30 TO 40	None	N	Y	NO (PRETENTIOUS)	P-L, NEED	DRIVE	GENERAL	F-L, ENGAGEMENT
KD	M	Y	20 TO 30	INHERITANCE / PENSION (FAIL BACK ON)	N	Y	YES (CONTEXT)	P-L, NEED	DRIVE	GENERAL	F-M, ENGAGEMENT
IP	M	Y	10 TO 20	None	N	Y	NO	P-L, NEED, ARTIST	CONSTRAINT	NI	F-L, CHALLENGE

Appendix (Chapter 8): conceptually clustered matrix – lifestyle as a motivator

Autonomy

ID	AGE	GENDER	ANNUAL INCOME	OTHER INCOME	GRANTS	INCOME TYPE	SUCCESS	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	LOCATION PHYSICAL	LOCATION COMMUNITY	SELF FULFILMENT	LIFESTYLE autonomy	INCOME
VC	55-64	F	30 TO 40	None	N	SALES (W)	Earn a living	Y	DR: SKILLS (SPOUSE) ID: FEEDBACK (FRIENDS)	NO (PRETENTIOUS)	POS: INSP QOL TOURISTS	POS: SALES SUPPORT	P-L, NEED	AUTONOMY	DRIVE
JF	55-64	M	20 TO 30	FIELD RENTAL (MINIMAL)	Y	SALES (W)	Earn a living	Y	DR: SKILLS (SPOUSE) ID: INSPIRATION (SPOUSE & ROLE MODELS)	NO (TRADITIONALIST)	POS: TOURISTS RATES	NONE	P-M	AUTONOMY	DRIVE
CL	34-44	F	0 TO 10	None	Y	SALES (W)	Self-fulfilment and Recognition (Art World)	Y	ID: EMOTIONAL (SPOUSE)	YES (CONTEXT / NETWORKS)	POS: QOL	POS: SALES NEG: ISO	P-M, ARTIST	AUTONOMY	DRIVE
AW	55-64	F	10 TO 20	None	Y	SALES	Recognition	Y	DR: SKILLS (SPOUSE)	NO (TRADITIONALIST)	NONE	NONE (70% EXPORT)	P-L	AUTONOMY	CONSTRAINT

Quality of life

ID	AGE	GENDER	ANNUAL INCOME	OTHER INCOME	GRANTS	INCOME TYPE	SUCCESS	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	LOCATION PHYSICAL	LOCATION COMMUNITY	SELF FULFILMENT	LIFESTYLE way of Life	INCOME	FLOW
BK	45-54	F	0 TO 10	TEACHING	N	COMMISSIONS	Self fulfilment	N	ID: SUPPORT (FRIENDS)	YES (CONTEXT)	NONE	POS: INSP	P-H, ARTIST	LOCATION	I&E	F-H, ENGAGEMENT
GB	55-64	M	20 TO 30	PENSION (WIFE) / SAVINGS (MINIMAL)	N	COMMISSIONS	Recognition	Y	ID: INCOME & FEEDBACK (SPOUSE)	NO (TRADITIONALIST)	POS: INSP	NONE	P-L	LOCATION	DRIVE	F-L, CHALLENGE
IP	34-44	M	10 TO 20	None	N	SALES	Earn a living	Y	ID:(SPOUSE)	NO	POS: INSP QOL	NONE	P-L, NEED, ARTIST	LOCATION	CONSTRAINT	F-L, CHALLENGE
MC	55-64	M	10 TO 20	PENSION (50%)	N	SALES	Self-fulfilment	Y	DR: SKILLS (SPOUSE) ID: FEEDBACK (SPOUSE &ROLE MODELS)	NO (PRETENTIOUS)	POS: INSP	NONE	P-L	LOCATION	DRIVE	F-L, ENGAGEMENT
DM	45-54	F	20 TO 30	HUSBAND INCOME (25%)	N	NOT GIVEN	Self fulfilment	Y	ID: INCOME (SPOUSE)	NO	POS: INSP	POS: SALES SUPPORT	P-M, ARTIST	LOCATION	I&E	F-L, ENGAGEMENT
IR	45-54	M	0 TO 10	WORKING TAX CREDIT	N	SALES	Self fulfilment	y	ID: EMOTIONAL (SPOUSE & ROLE MODELS)	YES (CONTEXT)	POS: QOL NEG: TRANSPORT COSTS	NEG: ISO	P-H	LOCATION	I&E	F-M ENGAGEMENT
KD	55-64	M	20 TO 30	INHERITANCE / PENSION (FAIL BACK ON)	N	SALES	Self-fulfilment	Y	ID: EMOTIONAL & FEEDBACK (FAMILY & ROLE MODELS)	YES (CONTEXT)	POS: INSP	NONE	P-L, NEED	LOCATION	DRIVE	F-M, ENGAGEMENT
YK	45-54	F	10 TO 20	BB / FARM	Y	COMMISSIONS	Self fulfilment	Y	ID: FEEDBACK (FAMILY)	NO (PRETENTIOUS)	POS: INSP QOL	POS: INSP	P-M, NEED, ARTIST	LOCATION	I&E	F-M, ENGAGEMENT
CHL	65+	F	0 TO 10	TEACHING	Y	NOT GIVEN	Recognition (Art world)	Y	ID: EMOTIONAL (SPOUSE)	YES (CONTEXT)	POS: INSP	POS: SALES SUPPORT	P-M, NEED, ARTIST	LOCATION, WAY OF LIFE	I&E	F-H, LETTING GO

Not important

ID	AGE	GENDER	ANNUAL INCOME	OTHER INCOME	GRANTS	INCOME TYPE	SUCCESS	NETWORK MEMBERS OF ORGS Y/N	NETWORK PEOPLE	NETWORK CONTEMP ARTS SCENE	LOCATION PHYSICAL	LOCATION COMMUNITY	SELF FULFILMENT	INCOME
JA	34-44	F	0 TO 10	None	Y	SALES	Self fulfilment	N	ID: EMOTIONAL (FAMILY & ROLEMODELS)	YES (CONTEXT)	NONE	NONE	P-M, ARTIST	I&E
RB	45-54	M	10 TO 20	FARM	N	COMMISSIONS	Self-fulfilment and Recognition	N	ID: FEEDBACK (FAMILY)	NO (PRETENTIOUS)	NEG: CLIMATE	NONE	P-L	CONSTRAINT
KC	45-54	F	0 TO 10	None	N	SALES	Self fulfilment	N	ID: EMOTIONAL (FAMILY)	NO	NONE	NONE	P-L, NEED	CONSTRAINT

Appendix (Chapter 8): variable by variable matrix - flow clusters

FLOW	***Letting Go***	***Challenge***
ENGAGEMENT – HIGH	ChL	GB
ENGAGEMENT – MED	CL	AW
ENGAGEMENT - LOW	KC	IP

Appendix (Chapter 8): conceptually clustered matrix – flow as a motivator

High engagement with flow:

ID	**AGE**	**GENDER**	**ANNUAL INCOME**	**OTHER INCOME**	**SELF FULFILMENT**	**INCOME**	**FLOW**
BK	45-54	F	0 TO 10	TEACHING	P-H, ARTIST	I&E	F-H, ENGAGEMENT
CHL	65+	F	0 TO 10	TEACHING	P-M, NEED, ARTIST	I&E	F-H, LETTING GO

Medium engagement with flow

ID	**AGE**	**GENDER**	**ANNUAL INCOME**	**OTHER INCOME**	**SELF FULFILMENT**	**INCOME**	**FLOW**
IR	45-54	M	0 TO 10	WORKING TAX CREDIT	P-H	I&E	F-M ENGAGEMENT
AW	55-64	F	10 TO 20	None	P-L	CONSTRAINT	F-M, CHALLENGE
KD	55-64	M	20 TO 30	INHERITANCE / PENSION (FAIL BACK ON)	P-L, NEED	DRIVE	F-M, ENGAGEMENT
JF	55-64	M	20 TO 30	FIELD RENTAL (MINIMAL)	P-M	DRIVE	F-M, ENGAGEMENT
JA	34-44	F	0 TO 10	None	P-M, ARTIST	I&E	F-M, ENGAGEMENT
YK	45-54	F	10 TO 20	BB / FARM	P-M, NEED, ARTIST	I&E	F-M, ENGAGEMENT
CL	34-44	F	0 TO 10	None	P-M, ARTIST	DRIVE	F-M, LETTING GO

Low engagement with flow:

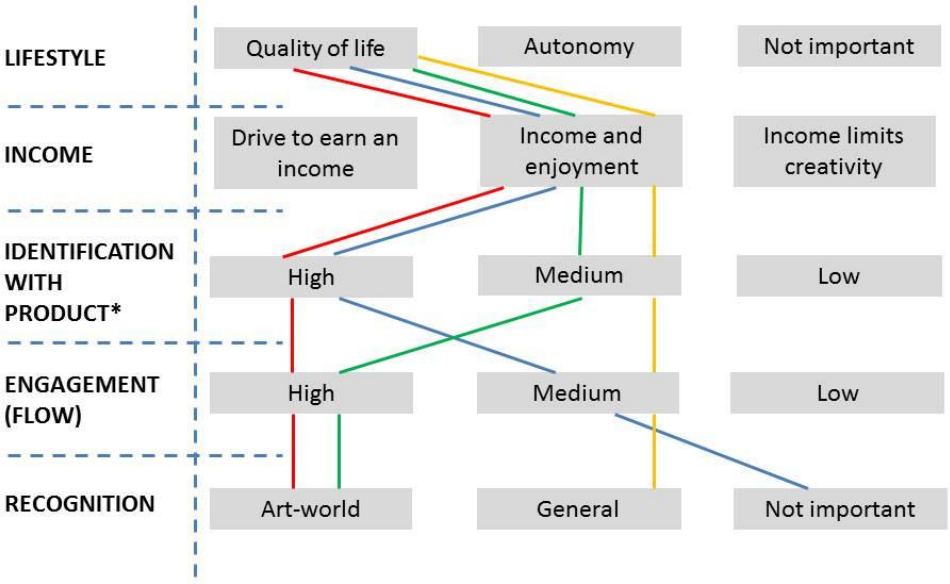
ID	AGE	GENDER	ANNUAL INCOME	OTHER INCOME	SELF FULFILMENT	INCOME	FLOW
GB	55-64	M	20 TO 30	PENSION (WIFE) / SAVINGS (MINIMAL)	P-L	DRIVE	F-L, CHALLENGE
IP	34-44	M	10 TO 20	None	P-L, NEED, ARTIST	CONSTRAINT	F-L, CHALLENGE
RB	45-54	M	10 TO 20	FARM	P-L	CONSTRAINT	F-L, ENGAGEMENT
MC	55-64	M	10 TO 20	PENSION (50%)	P-L	DRIVE	F-L, ENGAGEMENT
VC	55-64	F	30 TO 40	None	P-L, NEED	DRIVE	F-L, ENGAGEMENT
DM	45-54	F	20 TO 30	HUSBAND INCOME (25%)	P-M, ARTIST	I&E	F-L, ENGAGEMENT
KC	45-54	F	0 TO 10	None	P-L, NEED	CONSTRAINT	F-L, LETTING GO

Appendix (Chapter 9)

Appendix (Chapter 9): network charts*: those who satisfy by engaging in both art and non-artwork

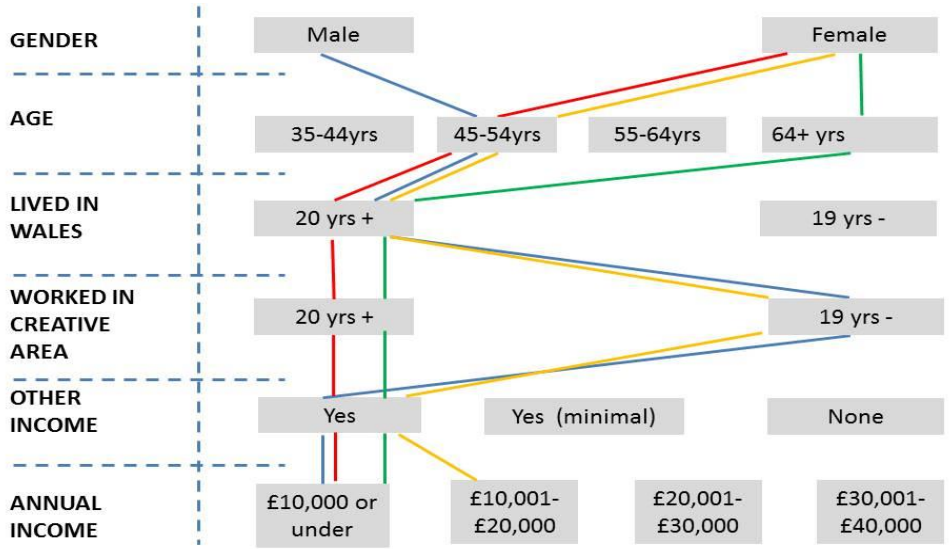
**lines represent each participant using this approach*

Motives of those who satisfy by engaging in both art and non-artwork

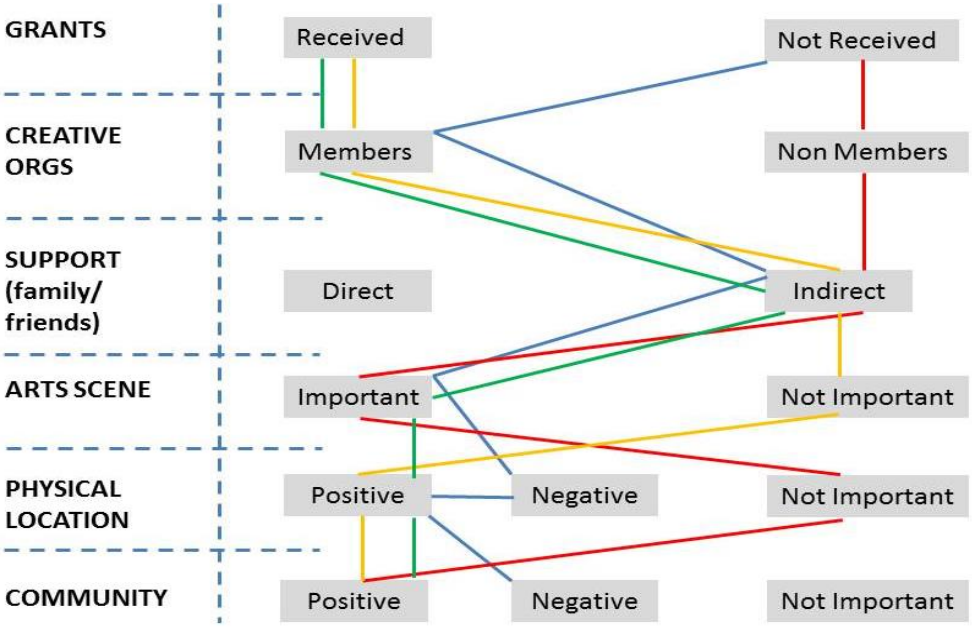


* Low: high level of customer intervention

Demographics of those who satisfy by engaging in both art and non-artwork



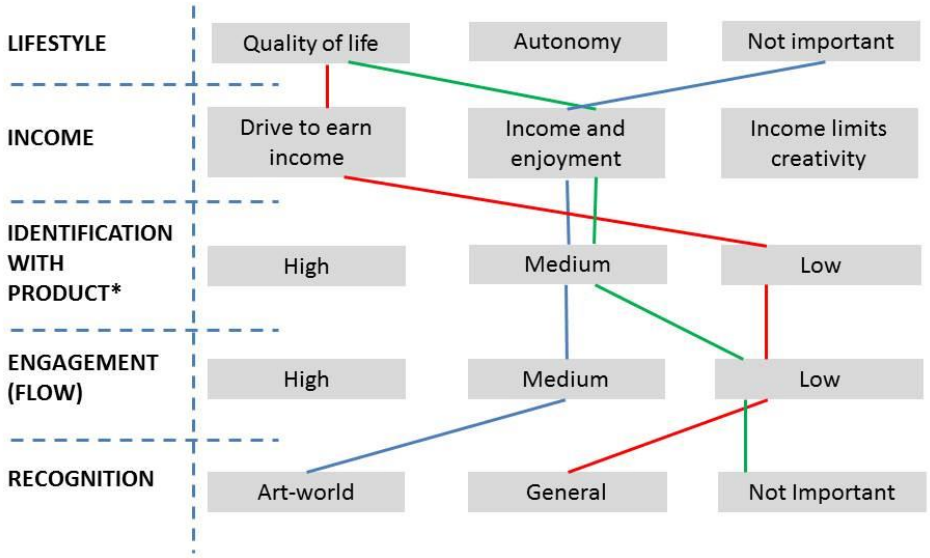
Facilitators used by those who satisfy by engaging in both art and non-artwork



Appendix (Chapter 9): network charts*: those who satisfy by producing different types of artwork

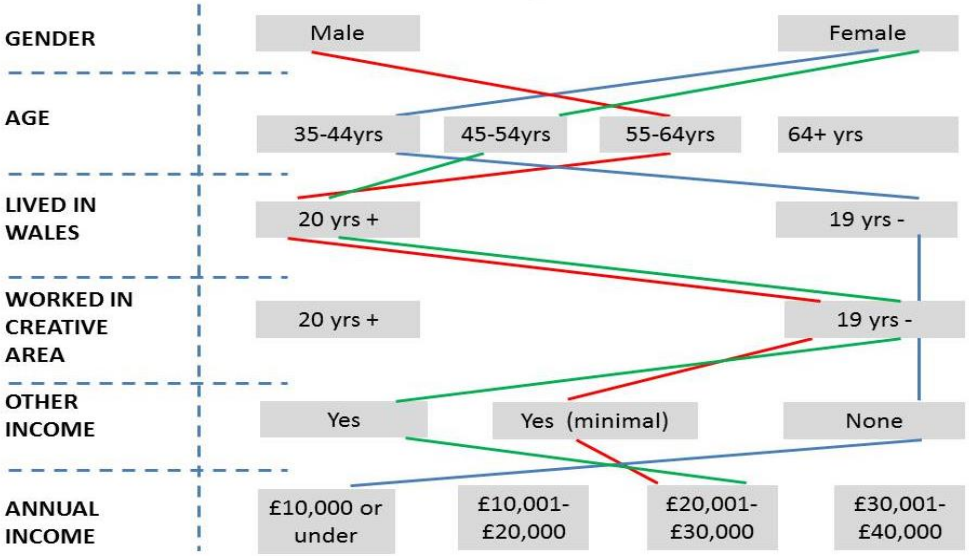
**lines represent each participant using this approach*

Motives of those who satisfy by producing different types of artwork

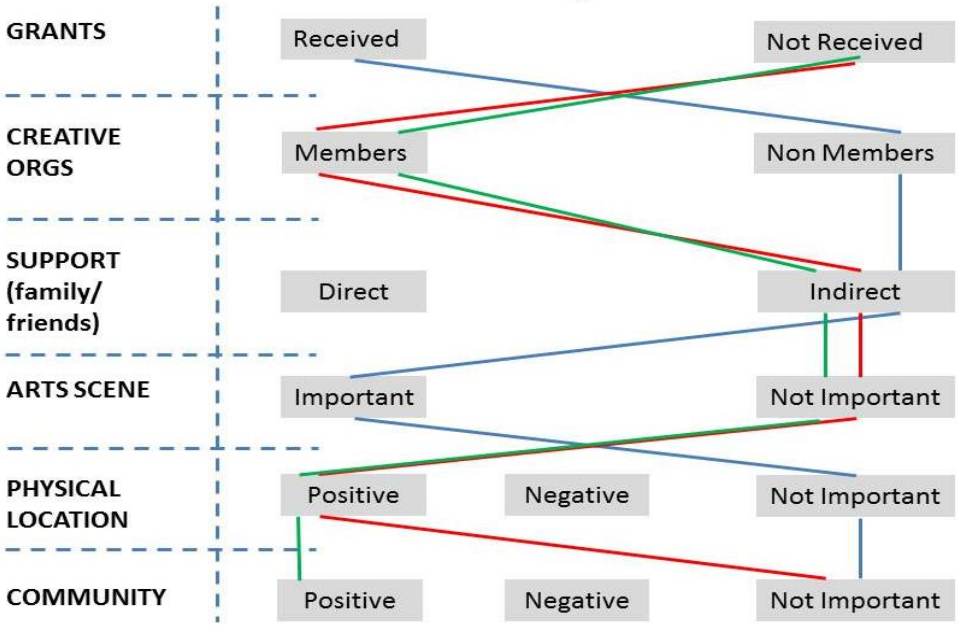


* Low: high level of customer intervention

Demographics of those who satisfy by producing different types of artwork



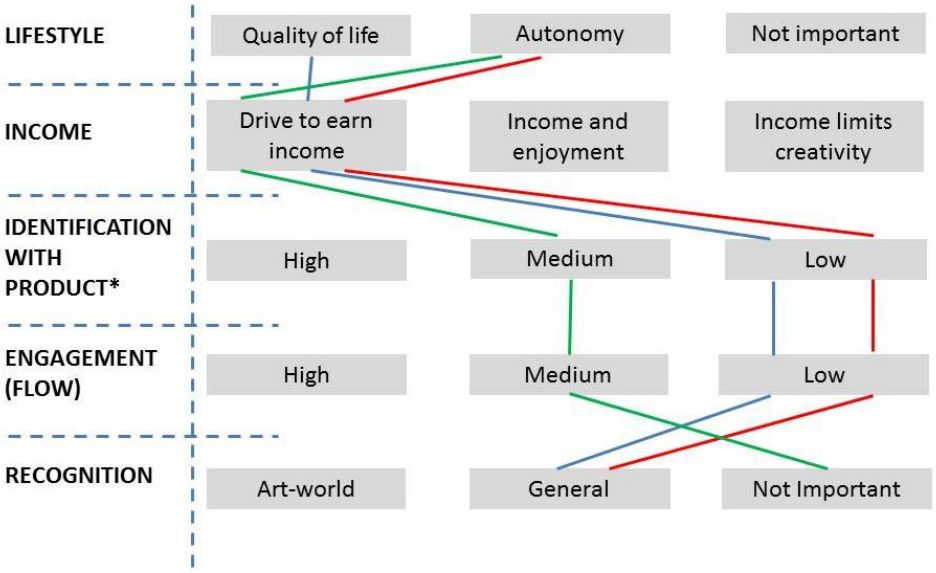
Facilitators used by those who satisfy by producing different types of artwork



Appendix (Chapter 9): network charts*: those who satisfy by internalising external requirements

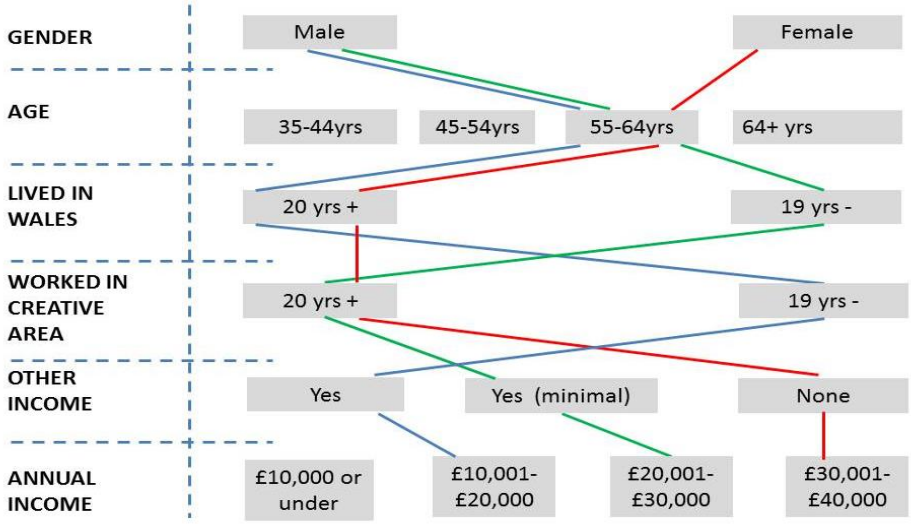
**lines represent each participant using this approach*

Motives of those who satisfy by internalising external requirements

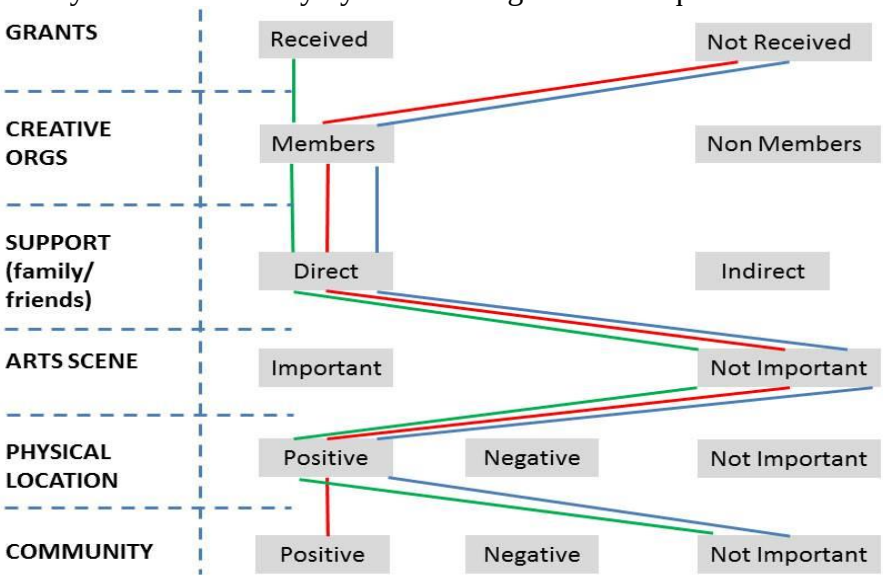


* Low: high level of customer intervention

Demographics of those who satisfy by internalising external requirements



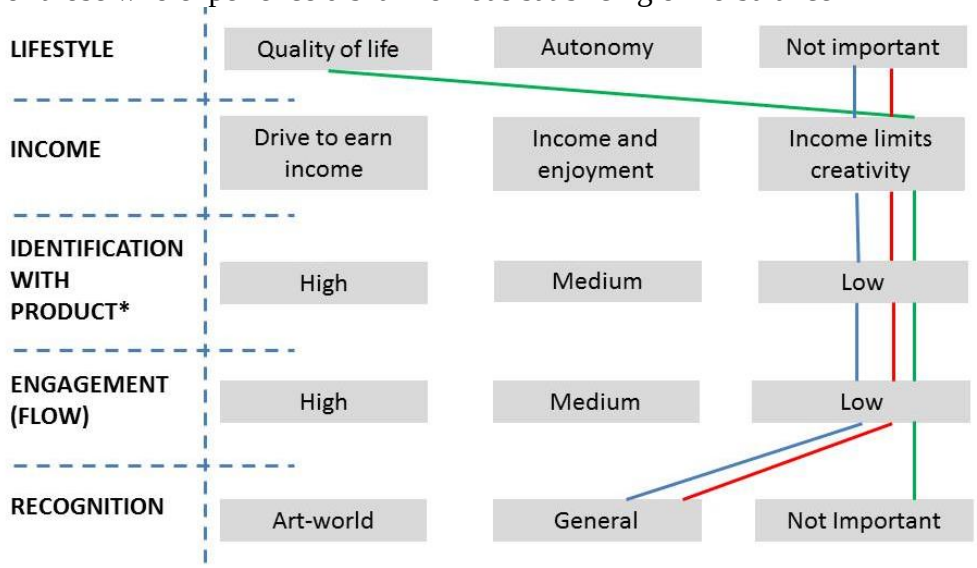
Facilitators used by those who satisfy by internalising external requirements



Appendix (Chapter 9): network charts*: those who experience disharmonious satisficing or no balance

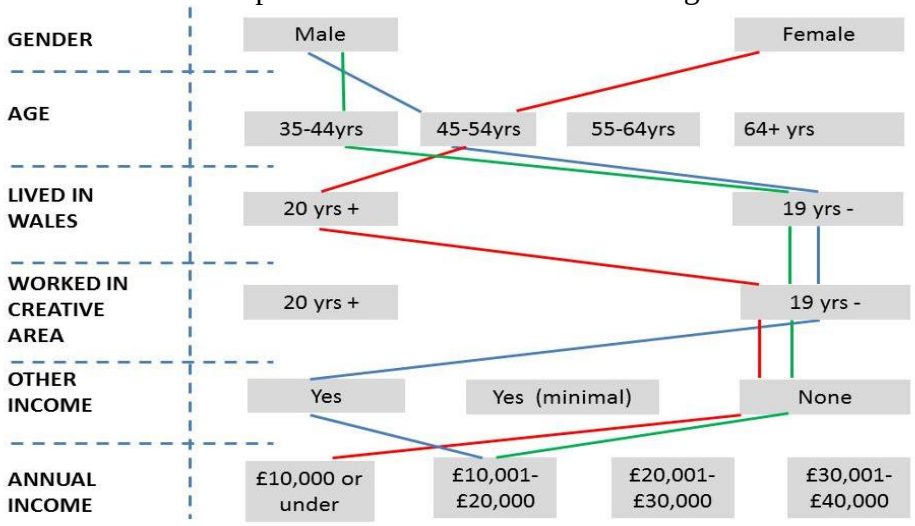
**lines represent each participant using this approach.*
Blue: no balance

Motives of those who experience disharmonious satisficing or no balance



* Low: high level of customer intervention

Demographics of those who experience disharmonious satisficing or no balance



Facilitators used by those who experience disharmonious satisficing or no balance